Number 17

NEWS FROM THE RARE BOOK ROOM

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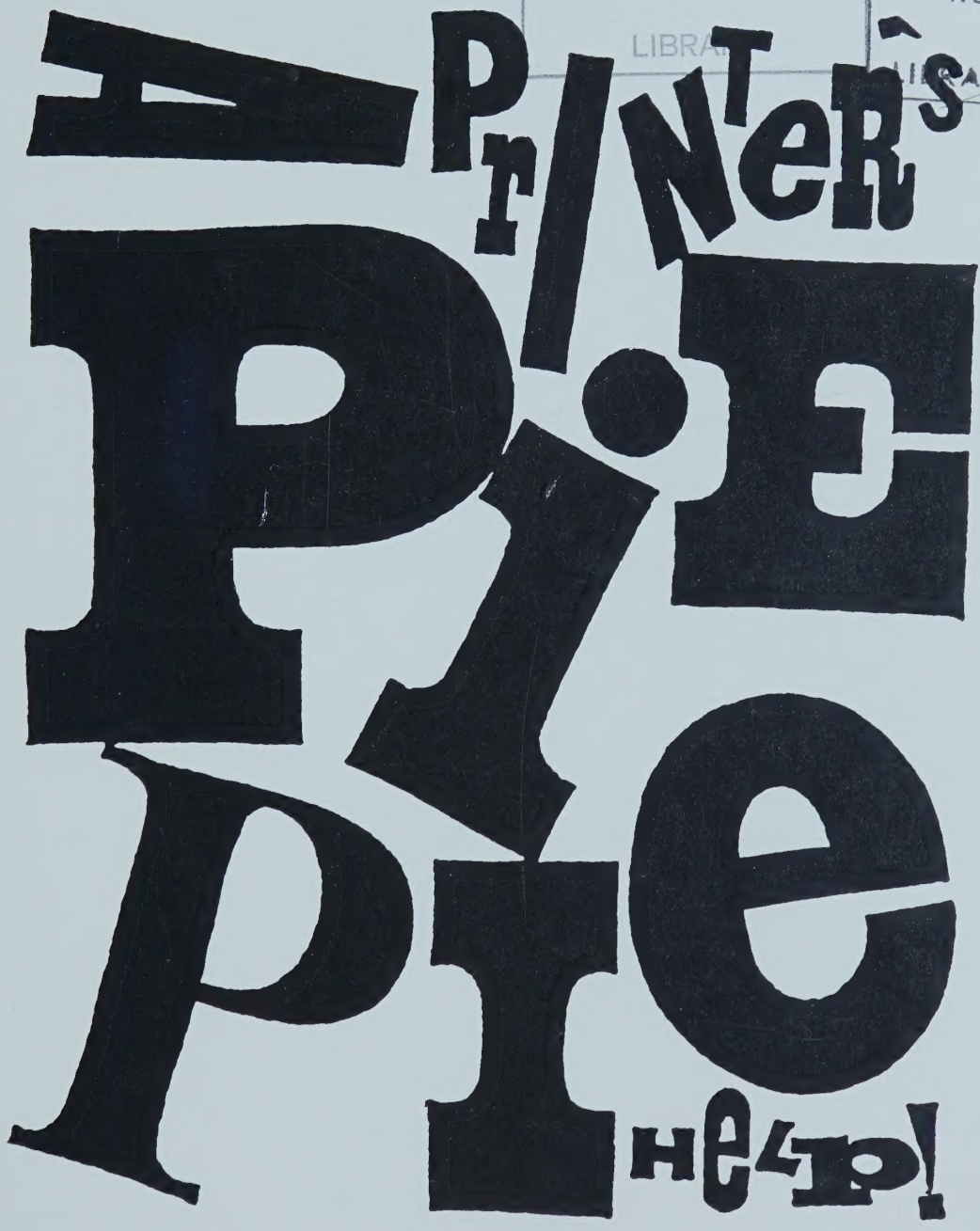

Cover illustration from *A glossary of typographical terms* (Blackmore Press).

NEWS FROM THE RARE BOOK ROOM

17

June 1978

Special Collections
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Edmonton, Alberta

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FINE PRINTING BY CANADIAN PRIVATE PRESSES: A DESCRIPTIVE LISTING OF THE HOLDINGS OF SPECIAL COLLECTIONS

Part I

Presses Outside Ontario

by

Maureen Bradbury

Assistant Special Collections Librarian

PREFACE

In January, 1976, an exhibition entitled *Canadian Book Design and Illustration Since 1920* was organized in Special Collections at the University of Alberta Library to highlight its visual Canadian holdings. The research conducted for that display has formed the basis for the description in this issue of *News From the Rare Book Room*.

Because of the size of the subjects, both book design and illustration could not be accommodated in one issue. Even the narrower topic of Canadian private presses provided twice the material of an ordinary issue, so two issues will be devoted to Canadian fine printing, the present one on presses located outside Ontario and a future issue on the large number of Ontario private presses (which will also include general discussion of Canadian private printing).

Special Collections's examples of Canadian private printing were initially collected because their content fitted the Library's collection. However, in the late 1960's, the Faculty of Library Science was established and the Department of Art and Design's programme was expanded to include typography. Their concerns with artistic book design led to acquisitions on the basis of good design.

Defining the range of Canadian private presses to be included in a discussion of fine printing has been one of the most difficult aspects of compiling this account. The most helpful discussion was John Ryder's "The Contemporary Private Press", in Geoffrey Ashall Glaister's *Glossary of the Book*.* He suggests three main divisions for presses: commercial, official and private. Recognizing a mid-twentieth century widening in usage of the term "private press", he divides that category into five groups: publishing, teaching, experimental, printing and clandestine. Teaching presses are further subdivided into handicraft, typography and graphic design, and bibliography.

Since I have essentially adopted Ryder's private press categories to identify which Canadian presses should be included, I have necessarily followed his exclusions. The major one is those private presses which are not primarily concerned with the physical aesthetics of printing but which publish works of literary merit unacceptable to established publishing houses. Presenting the author's work in whatever format is most readily (and, often, cheaply) available is their main concern. Examples of this omitted category are blewointmentpress, Fiddlehead Poetry Books, and Caledonia Writing Series.

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*John Ryder, "The Contemporary Private Press", *Glossary of the Book* by Geoffrey Ashall Glaister (London: George Allen and Unwin Ltd., 1960) pp. 465-9.

Distinguishing between commercial printers doing consistently fine work and the larger private presses was also difficult in certain cases. Some presses which began as private presses have become commercial, and it is sometimes difficult to establish whether a press's intent is commercial or private pleasure. However, publishers with well-defined distribution techniques, advertising in such trade journals as *Quill & Quire* to sell their books widely, were deemed commercial. Thus Sono Nis Press, Tree Frog Press and Talon Books, for example, have been omitted, although they bring high standards to their production.

The traditional concept of "private press" as one or two individuals working alone has been broadened to include presses at which several individuals may participate in design, typesetting, printing and binding. Alcuin Society publications, for example, may include several individuals in the production process. However, the ideal of printing for pleasure rather than profit is still at the heart of the undertaking. Some of the people involved in private presses are professionally involved in commercial printing and publishing; this, however, does not lessen the "private" nature of their after-hours endeavors.

Ryder's definitions also allow a press to embody more than one aspect of his divisions. He recognizes that a commercial press may on occasion perform a private press function. Thus names such as McGill University Press, Morriss Printing Company and the Ronalds Company appear in a private press listing.

I wish to acknowledge the Special Collections staff for their assistance: Debby Sutherland for proof-reading, Ethelyn Leslie for typing and especially John Charles for advice and editing and Carolynne Poon for editing and typing.

Maureen Bradbury

EXPLANATION OF ENTRIES

The listing is intended primarily to be an indication of Special Collections's holdings. Listings for Quebec printers in particular are restricted to Library holdings. However, in my research I did identify some works which this Library does not hold by printers who are included. These are listed for information, but are not described fully.

Within each printer, items are listed chronologically as closely as could be determined. Completely undated items precede dated items. Within a given year, items for which a specific month of printing could not be determined precede those dated more exactly. Items for which an unverified but likely year was available follow all dated entries for that year. No items published after 1977 are included.

When both a printer and publisher have been involved in the publication of an item, it is listed under printer rather than publisher. Size is of the outermost part (e.g. slip-case) measured at its largest point. Authority for terms and spelling of technical words has been *The Glossary of the Book*.

Finally, it is acknowledged that the listings are not necessarily complete. General Canadian bibliographical sources do not list publications by press, and considerable difficulty was encountered in trying to identify a press's publications. Information about errors and omissions would be gratefully received.

M.B.

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Spencer, Geoff. "George Kuthan." *Amphora*, 3 (Fall 1968), 3-10.

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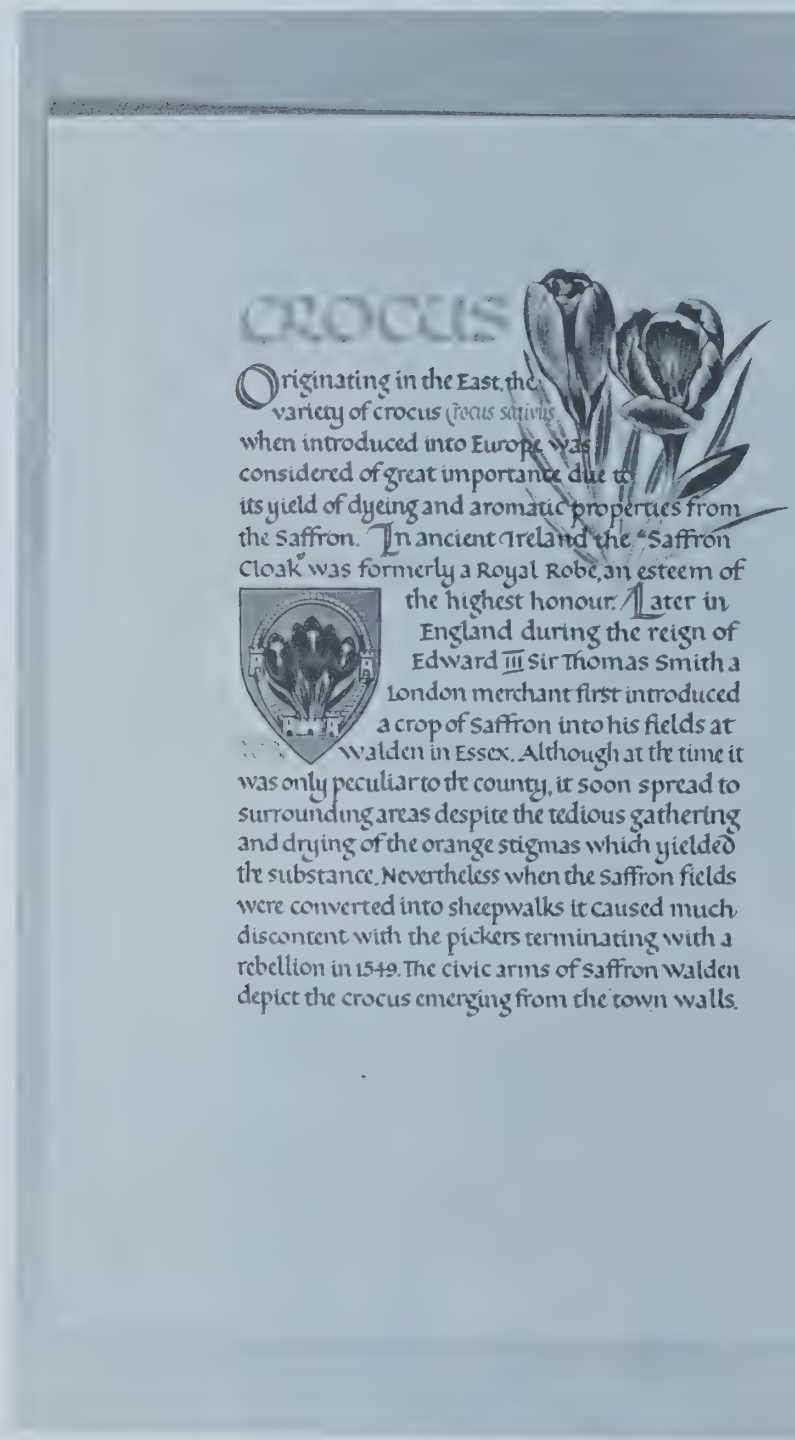
ABBREVIATIONS

cm.:	centimeters
illus.:	illustrated
introd.:	introduction
l.:	leaves
no.:	number
p.:	page
pp.:	pages
pseud.:	pseudonym
U. of A.:	University of Alberta

An assortment of printers' devices. L. to r.: Blackfish, Klanak and Soft Press.


CROCUS
Originating in the East, the variety of crocus (Crocus sativus when introduced into Europe was considered of great importance due to its yield of dyeing and aromatic properties from the Saffron. In ancient Ireland the "Saffron Cloak" was formerly a Royal Robe, an esteem of the highest honour. Later in England during the reign of Edward III Sir Thomas Smith a London merchant first introduced a crop of Saffron into his fields at Walden in Essex. Although at the time it was only peculiar to the county, it soon spread to surrounding areas despite the tedious gathering and drying of the orange stigmas which yielded the substance. Nevertheless when the Saffron fields were converted into sheepwalks it caused much discontent with the pickers terminating with a rebellion in 1549. The civic arms of Saffron Walden depict the crocus emerging from the town walls.
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From *Flowers in heraldry* (Alcuin Society).

ALCUIN SOCIETY

P.O. Box 94108, Richmond, B.C.

The Alcuin Society is an organization unique in Canada, its purpose being "to print and publish unusual and worthwhile books and occasional ephemera in finely wrought limited editions", according to a 1967 publisher's announcement. It functions as a publisher of finely-printed books, although its members on a few occasions have participated in printing as a group project. Founded in 1965, one of its major contributions in addition to fulfilling the purpose stated above has been the publication of the periodical *Amphora* which serves as a forum for discussion of fine printing. Its content is not restricted to Canadian subjects; indeed, especially in recent years, non-Canadian topics predominate.

Named after Alcuin of York, an eighth-century cleric responsible for the manuscript hand known as caroline minuscule, the Society's membership is international, but the most active nucleus has naturally centered in the Vancouver area. An examination of the nine major publications issued under the Society's imprint reveals a varied choice of printers, with Wil Hudson being the only individual printer primarily responsible for more than one work. Others vary from Society members to students at the Vancouver Vocational Institute to a Belgian firm. Several of the keepsakes (usually pamphlets or broadsides) have also been provided by the Vancouver Vocational Institute or Wil Hudson, but a recently-instituted series providing an opportunity for printer-members to provide keepsakes has thus far prompted contributions from The Basement Cage Press in Kingston, Ontario, the Crabgrass Press in Kansas and the Brandstead Press in Carlisle, Ontario.

The books selected for publication by the Society have been predominantly related to Canadian history and literature, with excursions into calligraphy. The keepsakes have ranged more into printing history. As publisher rather than printer, the Society has not developed a single, distinctive style; rather, the individual printers bring their own preferences to the various publications. This results in pleasant style variations rather than regimented conformity in Alcuin books and broadsides.

1. *Notes from the Alcuin Society.*
   Spring 1966-
   Library holds Fall 1966.

2. *A theatrical trip for a wager! Through Canada and the United States*, by Captain Horton Rhys. Designed and printed by Wil Hudson and Nick Schwabe.
   Sept. 9, 1966.
   For description, see listing under Hudson, Wil.

3. *The [British Columbia] government gazette*. Facsimile of Nov. 19, 1866 edition, issued Nov. 1966.

4. *Excerpts from three Egyptian letters*, by Sir Flinders Petrie.
Printed by Wil Hudson in 1966; distributed Jan. 1967.
For description, see listing under Hudson, Wil.

5. *A garland of 17th century posies*. Selected by Geoffrey Spencer; calligraphy by Ann Tresize; illus. by Sam Black, Bruce Boyd, Don Jarvis, J.A.S. Macdonald and Bob Steele; designed by Jim Alexander; printed at Don Atkins print shop.
Jan. 1967. 12 broadsides in a portfolio, 32 x 24 cm. Printed in black, with some titles in gold; illustrations in blue or gold. Issued in a brown paper portfolio with a white label printed in black on the front cover. The Alcuin Society's Keepsake, 1966.

6. *Hetty Dorval*, by Ethel Wilson. Lino-block engravings by Gus Rueter.
Jan. 1967. Printed at the Morriss Printing Company.
For description, see listing under Morriss Printing Company.

7. *Amphora*.
#1, 1967-

8. *Nothing is eternal*...by George Santayana.
1967. Printed by Wil Hudson.
For description, see listing under Hudson, Wil.

9. *To everything there is a season*, from the *Bible*.
Printed by Wil Hudson in 1965; distributed in 1967[?]
For description, see listing under Hudson, Wil.

10. *Conclusion of the Preface to the English dictionary*, by Samuel Johnson.
[Printed by Wil Hudson?] Distributed in 1967[?]
For description, see listing under Hudson, Wil.

11. *Foreword to A treatise upon the craft of wood engraving*, by Eric Gill.
1967. Printed by Wil Hudson.
For description, see listing under Hudson, Wil.

12. *The substance of a journal during a residence at the Red River Colony, British North America in the years 1820-1823*, by John West.
1967. Printed by Wil Hudson.
For description, see listing under Hudson, Wil.

13. *A tribute to Louis Grenby.*
Nov. 1967. Printed by students of the School of Graphic Arts, Vancouver Vocational Institute.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department. Enclosure:
Louis Grenby 1903-1967.
Oct. 1967 [4] pp. 15.5 x 11.5 cm. Consists of Rainer Maria Rilke's *Sonette an Orpheus: erster teil XXII* with English translation. Printed in black. Issued in envelope with "Dedicated to the memory of Louis Grenby by the members of The Alcuin Society October, 1967" printed on the front.

Louis Grenby was an Alcuin Society member.

14. *"A selection of old Canadian bookplates"* from the collection in the Library at the University of British Columbia. Selected and researched by Neil Brearley.
[1968?] 12 pp. 28.5 x 22 cm. Designed and printed by Nick Schwabe with text in black; decorations, initial letter and some illustrations (bookplates) in orange. Bound in orange paper covers printed in black on the front. The Alcuin Society's Keepsake 1967.

15. *Conclusion to Printing types, their history, forms. and use*, by D.B. Updike. June 1968. Printed by Wil Hudson.

16. *Americae pars borealis: Florida, Baccalaos, Canada, Corterealis.* Notes by Basil Stuart-Stubbs; translation by John Gray. 1968 Alcuin Society Keepsake.
Accompanied by *A map*; facsimile of the 1593 Cornelis de Jode map.
Nov. 1968. Single sheet, 45.5 x 61.5 cm. Printed in black. (Library holds map only.)

17. *So long as I remain alive and well* ("Why I write"), by George Orwell.
[1969]

18. [*Wave motif on diagonal base; decorative pattern*]
1969. Lithographed by the Graphic Arts Department, Vancouver Vocational Institute. Keepsake of 1969.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

19. *Epitaph [for Alcuin]*.
April 1969. Broadside, 50 x 32.5 cm. One of 750 copies written [i.e. calligraphy] by Ann Tresize and lithographed by Donald Atkins. Printed in red and black on Tweedweave Text.

20. *The joy of printing*, by Mark Twain.
Christmas 1969. Printed by students of the Graphic Arts Department of the Vancouver Vocational Institute. For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

21. *Song of the queen bee*, by E.B. W[hite?].
Nov. 1969. Broadside, 50.5 x 32.5 cm. Scripsit by Elizabeth Ann Tresize. "Commissioned by a member of the Alcuin Society (Geoffrey Spencer?) as a birthday gift for his bee-keeping wife, and with her consent a reduced reproduction has been prepared as a keepsake for members of the society..." Printed in black and red.

22. *What I have lived for*; "Prologue" from *The Autobiography of Bertrand Russell*.
[1969?] Printed by the Graphic Arts Department, Vancouver Vocational Institute.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

23. *Belinda or The rivals; a tale of real life*, by A[braham] S. H[olmes]. Introd. by Carl F. Klinck.
1970. 137 pp. 23.5 x 18.5 cm. No. 28 of 450 copies designed by E.W. Harrison, typeset by B. Vickers, presswork by R. Jensen and I.L. Munro, bound by S. Courtney, all of whom have signed the book. Illustrations from period watercolours of the Chatham area by Lieutenant P.J. Bainbrigge and J.P. Cockburn. Printed in maroon with illustrations coloured after the originals. Bound in maroon cloth; title within an oval on the front cover, all stamped in gold, with gold lettering and decoration stamped on spine.

24. *Some observations on the colophon*, compiled by Geoff Spencer.
1972. 20 sheets in a folder, 18 x 18 cm. No. 332 of 500 copies designed by Martin Jackson and printed by Don Atkins. Printed in black with red rules and borders. Encased in a white folder printed in red and black. The Alcuin Society's 1972 Keepsake.

25. *Customs of the chappel*, by Randle Holme.
May 1973. Printed at the Graphic Arts Department of Vancouver Vocational Institute.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

26. *The diary and narrative of Richard Henry Alexander in a journey across the Rocky Mountains.* Edited and with an introd. by Neil Brearley.
July 1973. Printed by students of Graphic Arts at the Vancouver Vocational Institute.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

27. *Self portrait of a bookseller as represented in "Hell's paving stones", 15 editorials and 1 advertisement written by Ben Abramson, bookseller in Chicago, for his magazine Reading and collecting.* Selected and arranged by Geoff Spencer.
1973 [20] pp. 28 x 21.5 cm. No. 207 of 500 copies designed by Martin Jackson and printed by Benwill-Atkins. Printed in black; stapled into purple paper covers. Front cover panel printed in black with lettering in the center of the panel. The Alcuin Society's 1973 Keepsake.

28. *A short account of a northwest voyage performed in the years 1796, 1797, & 1798*, by Ebenezer Johnson. With an introd. by Basil Stuart-Stubbs. Edited by M.S. Batts.
1974. 22 pp. 25 x 19.5 cm. No. 96 of 450 copies, printed in black by members of the Alcuin Society using a hand-press. Illus. by Frits Jacobsen. Quarter-bound by Hans Strohhacker in green cloth with green paper-covered boards. On front cover: white label printed in black.

The slight inconsistencies resulting from the hand-printing give the book the pleasant air of being an older imprint.

29. [*The alphabet*] from *France et Belgique, Alpes et Pyrenees, voyages et excursions*, by Victor Hugo.
June 1974. Printed by John Venditti, a student in Graphic Arts at Vancouver Vocational Institute.
For description, see listing under Vancouver Community College. Vocational Institute. Graphic Arts Department.

30. *The Canadian settler's guide*, by Catharine Parr Traill.
A. Text: Introd. by Carl Ballstadt.
Dec. 1974 (title-page: 1971). 45 pp. 29.5 x 20 cm. No. 66 of 450 copies hand-set by Wil Hudson; lithographed by Don Atkins; illus. by Frits Jacobsen. Printed in black with title-page in red and black. Issued in a green paper folder.
B. Calendar: Edited by Michael S. Batts.
1975. 29.5 x 20 cm. No. 66 of 450 copies set by Cooper and Beatty (Toronto). Lithographed by Don Atkins. Printed in black and issued in a white paper folder.
The two parts housed in a green box with gold lettering on the spine.

The discrepancy between the title-page and issuing dates of the first section is an indication of the difficulties which the Society experienced with the production of this title. The printing itself is attractive, but the two sections and the portfolio format leave an impression of incompleteness.

31. *A cooke*, from Earle's *Micro-cosmographie*.
1976. Designed and printed by W. Craig Ferguson at The Basement Cage Press, Queen's University at Kingston.

32. *'The typesetting machine'*.
May 1976. Designed by R. Stotyn, Graphic Arts, Vancouver Vocational Institute.

33. *Customs of the chappel*.
[1976] Printed by the Fireweed Press.

34. *Flowers in heraldry*. Compiled, designed, written and illus. by Vera Ibbett.
1977. 21 pp. 38 x 28.5 cm. No. A-6 of 2300 copies, signed by the author. Printed in Belgium. Lettering in black; illustrations in various colours. Issued as loose sheets in a folder, the whole housed in a special green cloth fall-down-back presentation box lettered in gold on the front cover and spine.

The richness of the colours must be seen for the excellent reproduction process to be appreciated.

35. *The passionate printer to his love*, by Austin Dobson.
1977. Printed at the Crabgrass Press, Prairie Village, Kansas.

36. *In praise of scribes (De laude scriptorum)*, by Johannes Trithemius (John of Trittenheim).
Sept. 1977. Commenced by Cobblestone Press in 1975 and completed by members of the Alcuin Society in 1977. For description, see listing under Cobblestone Press.

37. *The silent sleep*. Words by Richard Doiron; music by G. Brender à Brandis.
[1977] Printed at The Brandstead Press.

References: Brearley; French; Landon; Spencer. A paper on the Society, entitled *The Alcuin Society*, was completed by student Desmond W. Harris at the University of Western Ontario's School of Library and Information Science in 1975, but was unobtainable.

BLACKFISH PRESS

Allan Safarik and Brian Brett, 1851 Moore Ave., Burnaby, B.C.

Blackfish Press is another venture in which a periodical of the same name preceded book publishing. Started by Allan Safarik and Brian Brett in 1971, one of its claims to fame is its independence; *Fossil ground at Phantom Creek*, it is noted, was "Made in British Columbia without government funding." The press straddles the line between commercial and private classification, offering a choice of fine and trade issues.

A wide variety of formats is evident in Blackfish publications. Early works consist of several broadsides by one author inserted into hand-stitched paper folders. The press graduated from typewriting to typesetting; paper is a parchment stock. Items in the broadside series are not illustrated except on the folders. Later publications, on the other hand, have been offered in a choice of formats and papers varying from the ordinary edition through hand-bound and cased copies. They are also extensively illustrated. Canadian poetry has formed the content of all their publications.

1. *For the west coast*, by B.T. Brett.
   1971.

2. *Face*, by Seymour Mayne.
   1971. 7 *l.* 38 x 19 cm. No. 112 of an edition of 200 copies. Issued in a gold paper folder with black stitching.

3. *Disasters of the sun*, by Dorothy Livesay.
   1971. 8 *l.* 28 x 19 cm. No. 81 of an edition of 200 copies. Issued in a black paper folder with black stitching.

4. *The age of the bird*, by Pat Lowther.
   1972.

5. *On the Bearpaw Sea*, by Al Purdy. Illus. by Jean Wong.
   July 1973 [43] pp. 23 x 15.5 cm. No. 14 of 25 copies bound in calf-skin by Robert Parliament; total edition 500 copies printed by Gerry Fuoco. Printed in brown on beige paper. Issued in a box covered with brown and white Sudare handmade paper which matches the end papers.

   The hazy tones of the illustrations give an impression of looking back through the past which complements the subject matter.

6. *North book*, by Jim Green. Illus. by Nauya.
1975 [57] pp. 22 x 15 cm. (U. of A. copy has been rebound.) Printed in black, blue and red. Issued in white paper covers. Front cover: title in blue, illustrations in black.

7. *Selected translations from the text of Okira*, by Allan Safarik. Illus. by Jean Wong.
1975 [31] pp. 21.5 x 15 cm. One of 300 copies, printed in black; title-page printed in brown over illustration. Bound in gold paper covers printed in brown.

8. *Fossil ground at Phantom Creek*, by Brian Brett.
Woodcuts and drawings by Leonard Brett.
1976 [69] pp. 23.5 x 15.5 cm. Copy no. V of 26 hand-bound copies signed by the author from a total edition of 650 copies. Printed in brown and purple. Covers: natural fibres sewn onto papers; sewn along spine in oriental style. Issued in a brown patterned box.

   The binder has handled a difficult material successfully, with intriguing results,

9. *On Flower Wreath Hill*, by Kenneth Rexroth.
1976. U. of A. holds trade edition only.

10. *Red bandana on the night train*, by Allan Safarik.
Drawing by Leonard Brett.
1976. Broadside, 47 x 23.5 cm. No. 81 of 100 copies, signed by the author. Text in red; illustration in black; imprint in gold.

    The placement of the drawing's dark mass at the bottom of the sheet provides a solid visual page.

11. *For Riel in that gawdam prison*, by Pat Lane.
[1977?] Broadside, 46.5 x 24 cm. One of 100 copies, printed in brown and green. Poem printed over illustration.

12. *Poems of French Canada*, translated by F.R. Scott.
1977 [75] pp. 23 x 15.5 cm. No. 38 of 38 special copies, signed by the translator. Printed in black and red. Hand-bound in the Japanese manner in red patterned paper covers. In blue slip-case with beige paper label printed in black and red on front.

The subtle use of red, especially for the decorations enclosing the running heads, creates a subdued elegance internally.

13. *Venus in furs*, by Leopold Von Sacher-Masoch. Translated by John Glassco. Illus. by Franz Buchholz. 1977 [134] pp. 24 x 15.5 cm. No. 21 of 38 special copies, signed by the translator. Printed in black and brown. Quarter-bound in brown, blue and pink marbled paper-covered boards. Beige paper label printed in black on spine. In brown slip-case.

The colours in the marbled paper do not blend, producing discordant contrast.

Printers' devices: Fireweed Press and Wil Hudson.

From *A glossary of typographical terms* (Blackmore Press).

BLACKMORE PRESS

Beverley Blackmore Leech, Vancouver, B.C.

The Blackmore Press falls into John Ryder's category of teaching presses, as printing took place at the Vancouver School of Art under the direction of Fred A. Amess, Robert R. Reid and Ronald J. Thom. Student Beverley Blackmore Leech printed the first work listed below as a graduation thesis.

1. *A glossary of typographical terms*, by Oliver Simon. Linoleum cut illustrations by Beverley Blackmore Leech.
   1961 [89] pp. 24.5 x 28 cm. No. 50 of 56 copies, signed by the printer-illustrator. Various coloured inks. Quarter-bound in cream suede with red combed marbled paper boards.

   A very attractively-designed book, with interesting use of colour, but the Golden Hind paper is too light for the weight of the illustrations, which show through distractingly behind the type. An ambitious project for a student to undertake!

2. *Black & white almost*, by Pat Martin Bates.
   1972. Designed by Bev Leech for the Black & White Press; printed by Morriss Printing Company.
   For description, see listing under Morriss Printing Company.

   Reference: Rueter.

COBBLESTONE PRESS

Gerald Giampa, 323 Cambie Street, Vancouver, B.C.

Although relatively new, Cobblestone Press already demonstrates several patterns in its published works, notably a preference for reddish-maroon and blue-gray inks for ornaments and titles and a predilection for the use of fleurons. The press, based in Vancouver, is operated by Gerald Giampa who worked with Wil Hudson prior to establishing his own fine printing enterprise.

1. *Suddenly*, by Robin Blaser.
   1974.

2. *Image-nations 13 & 14*, by Robin Blaser.
   1975 [25] pp. 24 x 16 cm. No. 138 of 293 copies, signed by the author. Printed in black with reddish-brown titles. Sewn into blue paper wrappers with a white label printed in black, reddish-brown and blue on the front cover.

   The use of cover stock for printing the text results in an unusually graduated fore-edge caused by the thickness of the fold at the spine, giving a somewhat untidy appearance.

3. *In praise of scribes (De laude scriptorum)*, by Johannes Trithemius (John of Trittenheim). Translated by Elizabeth Bryson Bongie. Edited and with an introduction by Michael S. Batts.
   Commenced by Cobblestone Press in 1975 and completed by members of the Alcuin Society in 1977. [xii, 49] pp. 28.5 x 19 cm. No. 45 of 485 copies. Printed in black; bound in brown boards by Hans Strohhacker, with gold stamping on front cover and spine.

   Lack of decoration and colour emphasize the utter simplicity of design in this title.

4. *My lips were red*, by George Bowering.
   Apr. 1976. Broadside, 38 x 23.5 cm. No. 42 of 100 copies, signed by the author (total edition: 126 copies printed for William Hoffer). Printed in red and black.

5. *Thin girls have electric backbones wired for love*, by Myra Macfarlane.
   July 1976. Broadside, 32 x 23.5 cm. No. 31 of 100 copies, signed by the author (total edition: 126 copies printed for W. Hoffer). Printed in black with blue titles and blue and red decorations.

6. *From Canto VIII*, by Ezra Pound.
1977 [9] pp. 27.5 x 18.5 cm. No. 48 of 100 copies, signed by the typographer, Giampa. Printed in black with gray-blue, maroon and gold decorations and titles. Sewn into cream paper wrappers printed in black with a gold decoration on the front cover.

   Innovative use of decorations on the title-page produces visual tension as the central pattern draws the eye in while the boxed devices pull it towards the edges.

7. *An alchemical treatise*, by Ian Le Cheminant. Art by Marion Llewellyn.
[1977?] [4] pp. 23 x 15 cm. One of 200 copies. Printed in red, blue and black.

8. *Harp trees*, by Robin Blaser.
[1977?] [4] pp. 23 x 15 cm. One of 300 copies published in conjunction with Sun Stone House. Printed in gray, black and gold.

9. *An unauthorized translation of R. Maria Rilke's Sonnet to Orpheus II, XV.*
[1977?] [4] pp. 23 x 15 cm. One of 300 copies published jointly with Sun Stone House. Printed in black, brown and red.

LES ÉDITIONS DE L'ÉGLANTIER

Jean-Marcel Duciaume, 9229-95 St., Edmonton T6C 3W9

Although the printing for Les Éditions de l'Énglantier was done in Calgary, distribution is by Jean-Marcel Duciaume, a professor in Romance Languages at the University of Alberta. The press began publishing again in early 1978, focusing on less elaborate limited editions.

1. *Et le verbe s'est fait chair*, poèmes par Jean-Marcel Duciaume; gravures par Francine Gravel. 1975 [81] pp. 29.5 x 26 cm. No. 4 of 25 copies, signed by the author and artist. Printed in brown. Unbound gatherings enclosed in a portfolio half-bound by the artist in leather and brown patterned cloth. Engraving on inside front cover is framed by the cloth paste-down end-paper.

ÉDITIONS DU SONGE

Guy Robert, Montréal, P.Q.

1. *L'eau et la pierre*, poème en sept chants de Guy Robert en sept images de Roland Pichet.
Nov. 1964 [15] *l*. 50.5 x 32.5 cm. No. 50 of 62 copies. Text in black, lithographs in various colours. Lithographs pulled at Chez Desjobert, Paris, July and August, 1964. Unbound gatherings laid in a white paper folder, contained within a beige cloth-covered folder. Title printed in black on front cover.

   This is not an "edition du Songe", but rather "une edition Robert". Nonetheless Robert's concerns are clearly the same in both periods.

2. *Intrême-orient*, poème en sept images de Monique Charbonneau en sept chants de Guy Robert.
Summer 1969 [25] *l*. 48.5 x 29 cm. No. 23 of 45 copies. Text in black, etchings in various colours. Etchings pulled by the artist at the Ateliers de la Serfouette sur le Richelieu. Unbound gatherings contained within a Pierre Ouvrard folder of copper-coloured synthetic material lined with brown cloth. Printer's device blind-stamped on folder cover. Enclosed within a brown cloth-covered slip-case, with copper-coloured label on which the title and printer's device are printed in green.

3. *Trans-apparence*, poème en cinq images de Berto Lardera en cinq chants de Guy Robert.
Autumn 1969 [18] *l*. 50.5 x 38.5 cm. No. 21 of 75 copies. Text printed in black, illustrations in various colours. Illustrations printed at Ateliers Lacourière et Frélaut, Paris. Unbound gatherings contained within a Pierre Ouvrard folder of copper-coloured synthetic material lined with brown cloth. Printer's device blind-stamped on folder cover. Enclosed in a brown cloth-covered slip-case with copper-coloured label on which the title and printer's device are printed in blue.

   Guy Robert's three productions (in every sense of the word) are one of the high points of fine Canadian printing, and are undoubtedly the inspiration for several later French-Canadian presses with similar inclinations. However, Robert's accomplishments continue to be most satisfying.

ÉDITIONS ERTA

Montréal, P.Q.

1. *J'imagine*, poème de Roland Giguère avec 10 lithographies de Gérard Tremblay.
May 1976 [23] *l*. 38.5 x 28 cm. No. 12 of 52 copies, signed by the author and artist. Text printed in black, lithographs in various colours. Bound in blue velvet over boards. Copper plate (5 x 20 cm.) on front cover engraved with title. Contained within blue slip-case.

2. *La marche à l'amour*, poème de Gaston Miron avec cinq eaux-fortes de Léon Bellefleur.
Sept. 30, 1977 [27] pp. 38.5 x 28 cm. No. 25 of 66 copies, signed by the author and artist. Printed in black (title in red). Bound in maroon velvet over boards. Title blind-stamped on front cover. Contained within a pink slip-case.

The challenge of the book as luxurious art object has been accepted by several Québécois artists who demonstrate considerable understanding of the problems involved. Éditions Erta are among the most successful. The registration of Léon Bellefleur's splendid etchings for *La marche à l'amour* is a real triumph.

ÉDITIONS LA FRÉGATE

Hugues de Jouvancourt, Montréal, P.Q.

1. *Suzor-Coté*, by Hugues de Jouvancourt. Translation and adaptation by Bill Trent. Etching by Adam Sherriff Scott.
   Dec. 22, 1967 [151] pp. 30.5 x 26.5 cm. No. 112 of 200 copies, initialled by the author, who was also responsible for production. Printed in black and red by Lidec Printing Inc.; reproductions in various colours. Bound in multi-coloured flowered cloth over boards; green label printed in gold on spine. Enclosed in a brown cloth slip-case.

2. *Eros eskimo*, présenté par Hugues de Jouvancourt.
   Dec. 16, 1968 [120] pp. 34 x 23.5 cm. No. 68 of 125 copies, signed by the author. Printed in brown (title in red and black) by Les Presses de Bolland-Delage. Black and white photographs of Eskimo sculptures printed by Les Presses de Helio Gravure Inc. Unbound gatherings enclosed in a brown cloth folder printed in green and gold on spine. Front cover: suede, with illustration in brown printed on green visible through a cut-out silhouette. Enclosed in a mustard-coloured box. On front: seal-skin figure the same shape as cut-out on folder. Binding by Pierre Ouvrard.

3. *Clarence Gagnon*, by Hugues de Jouvancourt. Translation and adaptation by Nancy Côté. Portrait drawing by Edwin Holgate.
   Mar. 16, 1970 [150] pp. 30.5 x 26.5 cm. No. 106 of 200 copies, initialled by the author, who was also responsible for production. Printed in black and red by Lidec Printing Inc. Colour photographs printed by Les Ateliers Optima Inc. Bound in orange and brown cloth over boards; green label printed in gold on spine. Enclosed in a brown cloth slip-case.

4. *Cornelius Krieghoff*, by Hugues de Jouvancourt. Translation and adaptation by Nancy Côté.
   Dec. 5, 1971 [158] pp. 31 x 27 cm. No. 89 of 200 copies, signed by the author, who was also responsible for production. Printed in black (title partly in red) by L'Imprimerie Electra. Reproductions in various colours. Bound in brown, white and gold tweed cloth-covered boards; printed in gold on a brown spine label. Enclosed in a brown cloth box.

5. *Flames of love/Flammes de l'amour*, chosen poems with twenty-two original serigraphs by Hugues de Jouvancourt.
Oct. 30, 1973 [106] pp. 42.5 x 34.5 cm. No. 22 of 55 copies, initialled by the artist, who also did the layout. Printed in black (title in red) by L'Imprimerie Pierre des Marais Inc. Serigraphs pulled by Michel Lancelot at Ateliers Graft. Bound in purple, green, black and gold paisley-patterned synthetic material over boards. Enclosed in a black velveteen box.

6. *George Heriot*, by Hugues de Jouvancourt.
1973.

7. *René Richard*, by Hugues de Jouvancourt.
1974.

8. *Henri Masson*, by Hugues de Jouvancourt.
1976.

The spectacular variety of materials in which these publications are bound make them stand out from other Canadian publications.

THE FIREWEED PRESS

Wendy and Vernon Bender, Box 496, Sooke, B.C. V0S 1N0

Sooke is a small town west of Victoria on Vancouver Island. It is an area which has been influential in Canadian literary life, most notably on George Woodcock and Robin Skelton. Recently, the Fireweed Press has added to the area's artistic reputation by its dedication to fine printing. Although their output has been small, they have moved from the offset printing of *Earth market* and *Earth market cookbook* to the letterpress used for the publications listed below. *Polifemo* is an example of the personal dedication of Vernon Bender to the principles of private press-manship, for he designed, printed and bound the entire work himself.

1. *Snow in April*, by Wallace McPhee. Illustrations from lino-blocks cut by Jean Rockwell and Dale Asrael. 1975 [37] pp. 23 x 15.5 cm. No. 146 of 200 copies, signed by the author. Text in black; illustrations in black or blue; initial letters in various colours. Bound in white wrappers printed in black on the front cover and spine, with a front cover drawing in black by Nancy Pyner.

2. *Customs of the chappel*. 1976. Distributed to Alcuin Society members.

3. *Polifemo*, by Luis de Gongora. Translated by John Upton. 1977 [65] pp. 23 x 15.5 cm. No. 33 of 100 copies, printed in black with red stanza numerals throughout; red, blue and black title-page. Quarter-bound in brown cloth with yellow and brown marbled paper-covered boards. Beige paper spine label printed in brown. Prospectus laid in.

   The marbling of the paper used for the binding is unusually attractive, with exaggerated swirls and sweeps.

4. *Sinners in the hand of a righteous God*, by Joyce Carol Oates. [1977?] Broadside, 25.5 x 17.5 cm. Text in black; title in blue. Strip of marbled paper glued along the bottom.

FOUR HUMOURS PRESS

Susan and Myron Turner, Basement, St. Paul's College,
The University of Manitoba, Winnipeg, Manitoba

The bases of the Four Humours Press are a Chandler and Price 8 x 12 Gordon press and the interest of Susan and Myron Turner. Operating from the basement of St. Paul's College at the University of Manitoba in Winnipeg, Susan Turner hand-sets the type with the help of several other women, most frequently including Janice Gurney. Myron Turner, who teaches at the University of Manitoba, does the press work. A variety of type-faces are used, but the range of paper employed is narrow, with a strong preference for Deluxe Book paper apparent. Four Humours holds an unusual position among fine presses, being virtually the only prairie press concerned with fine hand-printing.

1. *The river and the window*, by Myron Turner. Illus. by Mark Nisenholt.
1974 [iv, 24] pp. 21.5 x 14.5 cm. One of 411 copies (of which 25 were cloth bound) printed in brown. Hand-bound in cream wrappers with author and title in brown on front cover.

   The placement of title-page elements to the right hand side of the page is unusual design.

2. *5 shadow poems*, by Myron Turner. Read at the University of British Columbia 13 March 1975 and at the University of Lethbridge 17 March 1975.
1975. Single sheet 22 x 37.5 cm., folded twice to 22 x 13 cm. One of 35 copies signed by the author. Printed in black on gold paper.

3. *Poems and quotations*, by Andrew Patton. Illus. and initial letters by Margaret Tettero.
1975 [28] pp. 22 x 14.5 cm. One of 450 copies, printed in dark blue. Illustrations printed in black. Hand-bound in turquoise paper wrappers; printed in black on the front cover.

   The different colours of ink selected for the text and illustrations produce a dissonant effect that prevents harmony between the drawings and poems.

4. *What is on fire is happening*, by Kenneth McRobbie. Illus. by Tom Lovatt.
1975. 34 pp. 23 x 15 cm. cloth bound; 22 x 14.5 cm. paper wrappers.
Copy 1: no. 24 of 25 gray cloth bound copies. Front cover: author's name in silver, title in red.

Copy 2: one of 464 copies, bound in light gray wrappers. Front cover: title in red, author and publisher in brown.
Both copies printed in brown.

The large, well-spaced type provides an appropriate sense of the Prairies.

5. *Drifting into grey*, by William Latta.
1977.

6. *Thaw*, by Douglas Smith. Wood engravings by Suzanne Gauthier.
1977. 38 pp. 22.5 x 15 cm. No. 23 of 429 copies, signed by the author and illustrator. Printed in black with some titles in blue. Bound in blue cloth with title in silver on front cover.

Restricting the use of blue to titles, colophon and biographies is more pleasing and less disruptive than its more extensive textual use in *Poems and quotations*.

Reference: Tratt.

HONEYSUCKLE PRESS

George Kuthan, Vancouver, B.C.

George Kuthan holds an unusual place in the history of Canadian private presses. Although he was involved in the publication of only two privately printed works in Canada, his reputation far exceeds the quantity of his work.

Born in Czechoslovakia in 1916, Kuthan studied the graphic arts in Prague and Paris before emigrating to Canada in 1950, settling in Vancouver in 1951. Working the night shift in a sawmill, Kuthan devoted the daylight hours to the pursuit of his art. Commercially, he was responsible for the illustrations for Donald Stainsby's *Vancouver, sights and insights* (Macmillan, 1962) and for *The proceedings* of an academic symposium held at the University of British Columbia in 1958, printed in 1960 by the Morriss Printing Company. He also designed the tailpieces and some illustrations for the periodical *Canadian literature*.

In the private press field, Kuthan provided lino-cuts for *Scenes from snow-bound* by John Greenleaf Whittier, which was privately printed by A.R. Tommasini of Berkeley, California in 1962. In 1964, two years before his death, he produced the lino-cuts for the original edition of the work listed below. However, it is his 1960 publication, *Kuthan's menagerie of interesting zoo animals*, which has received most praise. Geoff Spencer claims that "no finer private press book has been produced in North America"*; William Rueter says "It is a unique and scarce book, the most imaginative yet produced in Canada by a private press."° Involved in its production in addition to Kuthan were Felicity and Robert Reid, Ib Christensen, Gus Rueter and Fritz Brunn, all under the imprint of The Nevermore Press.* Of 130 copies printed, only 70 were bound and issued.

1. *Aphrodite's cup*, by George Kuthan.
   1976 reprint by Hurtig Publishers of the 1964 Honeysuckle Press edition. 30 *l*. 24 x 23.5 cm. No. 352 of 1000 copies printed in black and brown. Bound in beige cloth printed in red on cover and spine.

   U. of A. Library holds only the reprint.

   References: McConnell, "Private presses"; Spencer; "Private printing"; MacDonald; Rueter.

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*Geoffrey Spencer, "George Kuthan", *Amphora*, III (Fall 1968), 8.
°William Rueter, "The Canadian private printer as binder", *Amphora*, XXXI (1978), 3.
*William McConnell, "The private presses of British Columbia", *Amphora*, I (1967), 3.

approaching a poem

1. I camouflage myself
like polar bear hunting seal
(eyes and nose concealed
behind a lump of snow
they nudge along the ice toward their prey)
then disappear in the drifts
between stanzas

2. I come to myself
like a penguin to his mate
(He searches the beach
for the roundest smoothest stone
and places it at her feet)
in silence
anticipating
an answer

3. I remove my false
teeth

9

From *Thaw* (Four Humours Press).

A theatrical trip for a wager: Wil Hudson for the Alcuin Society (1966) and first edition (1861).

HUDSON, WIL

Vancouver, B.C.

Wil Hudson, a Californian, began printing in Vancouver in the 1960's. Much of his work was carried out for other people and institutions, most notably the Alcuin Society. However, according to William McConnell (in "Private presses"), Hudson did publish under his own imprint of Grouse Mountain Press. His shorter works--broadsides, pamphlets--are generally more attractive in their emphasis on red and blacks than are the challenging books which employ greater colour and style ranges.

In addition to the works listed here, Hudson also set the type for the first section of the Alcuin Society's *Canadian settler's guide*.

1. *Posterity*, by Bertolt Brecht.
   1964. Published under Grouse Mountain Press imprint, according to McConnell.

2. *James Douglas in California 1841, being the journal of a voyage from the Columbia to California*. With an introd. and explanatory notes by Dorothy Blakey Smith.
   1965 [59] pp. 25.5 x 16.5 cm. No. 104 of 500 copies, printed for the Library's Press in black, red and orange. Bound in orange cloth by the Library's Bindery; printed in gold on front cover and spine. Published under the auspices of The Vancouver Public Library Endowment Fund.

   Production required almost two years. (Review in *Amphora* I, 1967, p.6)

3. *To everything there is a season*, from the *Bible*.
   1965. Broadside, 33 x 25.5 cm. No. 171 of 250 copies, printed for Pamela Crosse, some of which were distributed to members of the Alcuin Society. Printed in black and red.

4. *Excerpts from three Egyptian letters*, by Sir Flinders Petrie.
   1966 [4] pp. 26 x 21 cm. No. 116 of 250 copies, printed in red and black and distributed to members of the Alcuin Society. No covers.

5. *A theatrical trip for a wager! Through Canada and the United States*, by Captain Horton Rhys. Introd. by Robertson Davies.
   Sept. 9, 1966 [283] pp. 26.5 x 16.5 cm. No. 242 of 500 copies, designed and printed by Wil Hudson and Nick

Schwabe, with original pen drawings by Sam Black and bound by Hans Strohhacker, all of whom have signed the book. Printed for the Alcuin Society in red, black and blue; illustrations in many colours. Quarter-bound in red cloth with cream paper-covered boards printed in blue. Spine printed in gold.

6. *Foreword to A treatise upon the craft of wood engraving*, by Eric Gill.
1967. 12 pp. 25 x 19 cm. One of 450 copies, printed for the Library of the University of British Columbia in red and black. Includes a wood engraving by George Kuthan. Some copies distributed to Alcuin Society members. No covers.

7. *Nothing is eternal in its duration*, by George Santayana.
1967. Broadside, 38 x 25.5 cm. Printed by Basil Stuart-Stubbs at the press of Wil Hudson. Some copies distributed to Alcuin Society members.

8. *The substance of a journal during a residence at the Red River Colony, British North America in the years 1820-1823*, by John West. Introd. by L.F.S. Upton.
1967 [189] pp. 24.5 x 16.5 cm. No. 136 of 500 copies printed by Wil Hudson and Nick Schwabe, illustrated by Donald Jarvis and bound by Hans Strohhacker, all of whom have signed it. Printed for the Alcuin Society in black, red, blue and turquoise. Bound in blue cloth with gold lettering on the spine.

   Compared to the other major book which Hudson printed for the Alcuin Society, *A theatrical trip for a wager*, the design of this title is less fussy and cluttered.

9. *Conclusion of the Preface to the English dictionary*, by Samuel Johnson.
[1967?] Broadside, 31.5 x 24 cm. Printed in black and red. *Amphora* II, Spring 1968, suggests that this was printed by Wil Hudson for the University of British Columbia Library. Distributed to library members of the Alcuin Society.

10. *Conclusion to Printing types, their history, forms, and use*, by D.B. Updike.
1968. Distributed to Alcuin Society members.

References: McConnell, "Private presses"; *Amphora*.

KLANAK PRESS

William and Alice McConnell, 374 St.-James Cr.,
West Vancouver V8N 1V3

Klanak Press was established in 1957 by Vancouver lawyer William McConnell and his wife Alice. It acts as a publisher, with all its printing being done elsewhere (primarily by the Morriss Printing Company in Victoria). Klanak has combined two of the most frequent motivations for founding a private press: the desire to publish material which established presses ignore, and a concern for the artistic production of finely-printed books.

The press's name is a Salish Indian word meaning a gathering of tribes for the purpose of talk. The "talking" which the press has chosen to pursue has emphasized Canadian literature, both in English and in French, with brief excursions into art and history. The McConnells have been concerned to choose works which might otherwise not have been published, and have applied high standards of design and production to their selections. The total output of the Klanak Press has not been large, nor frequent, but it has maintained the principles of its founders.

1. *The quality of halves and other poems*, by Marya Fiamengo.
   1968. Printed by Takao Tanabe (according to statement in book; William McConnell in "Private Presses in British Columbia", p.4, says it was printed by the Morriss Printing Company).
   For description, see listing under Periwinkle Press.

For description of all the following items, see listing under Morriss Printing Company, which was responsible for their printing.

2. *Klanak Islands*; a collection of short stories.
   1959.

3. *Rocky Mountain poems*, by Ralph Gustafson.
   1960.

4. *The poems of St-Denys Garneau and Anne Hebert*; translated by F.R. Scott.
   1962.

5. *Paintings*, by L. Kardos, a catalogue.
   1963.

6. *Signature*, poems by F.R. Scott.
   1964.

7. *The enchanted adder*, by Rona Murray.
1965.

8. *A silent green sky*, by Florence McNeil.
1967.

9. *The eye of the cedar*, by Laurence Soule.
1970.

10. *When we lie together*; poems from Quebec and poems by G.V. Downes.
1973.

11. *The great gold fields of Cariboo*, by William Carew Hazlitt.
1974.

References: McConnell, "Private presses"; McConnell, "Klanak Press"; Fiamengo; "Private printing"; Tratt.

LANDE, LAWRENCE

4870 Cedar Cr., Montreal, P.Q.

Lawrence Lande is a rarity in the Canadian private press field, a man whose profession is not a book-related field. A lawyer and businessman, his wide-ranging personal interests include collecting Canadian historical materials and William Blake, writing poetry, and writing and recording music. His personal collection of Canadian books, presented to McGill University, was documented in two bibliographies, *The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University*, a bibliography compiled by Lande himself and published by the Lawrence Lande Foundation for Canadian Historical Research in 1965 and *Rare and unusual Canadiana; first supplement to the Lande Bibliography*, by the same publisher, 1971.

The quality of production of the works which Lande has published privately has improved markedly during the more than thirty years of his interest. His philosophy is described in Edgar Andrew Collard's "Introduction" to *Response* (1960): "Lawrence Lande cherishes the book as itself a form of art, as the clothing in which ideas have made their appearance in the world. Out of his learning, and his love of the art and lore of book-making, Lawrence Lande has been able to give this collection of his poems a suitable and expressive dress."

Many of Lande's publications carry no indication of printer; others were printed commercially under Lande's "private publisher" guidance. Additional works by Lande were published in trade editions; only those which were printed privately are listed below.

1. *The practicality of idealism*, by Lawrence Lande.
   1942.

2. *The story of stories; the Book of Job.* Introd. by Lawrence Montague Lande. Illus. by William Blake, Lilien and Decamps.
   1946 [169] pp. 21 x 16.5 cm. One of 100 copies, signed by the author. Printed in black by National Multigraphic & Printing Inc. Uncial script by Frank Wise. Bound in gray burlap (sackcloth and ash effect) by Carl Mangold. Blue paper labels printed in white on spine and front cover. Blue dust jacket printed in blue.

3. *Sackcloth and light, a study of Job*, by Lawrence Lande.
   1948.

4. *Credo and An open letter to a scientist*, by Lawrence Lande.
1950.

5. *Babblings and random verse*, by Lawrence Lande.
1952 [63] pp. 18 x 12.5 cm. Signed by the author. Printed in black. Bound in rose-brown cloth printed in gold on the front cover and spine.

6. *Toward the quiet mind, a guide to self discovery through the study of the Book of Job*, by Lawrence Lande.
1952.

7. *The 3rd Duke of Richmond, a study in early Canadian history*, by Lawrence Montague Lande.
1956 [146] pp. 23.5 x 17 cm. [One of 200 signed copies] printed in black. Bound in pink paper covers with the Duke of Richmond's coat of arms on the front cover and the title on the spine in brown.

   The reproduction from typescript on unexceptional paper make this the least attractive of the titles described here.

8. *Old lamps aglow; an appreciation of early Canadian poetry*, by Lawrence M. Lande.
1957 [347] pp. 23.5 x 16.5 cm. No. 53 of 250 copies, signed by the author. Printed in red, black and brown by The Christian Brothers. Quarter-bound in red leather and gray cloth, lettered in gold on the spine.

9. *The ladder, a discourse before the St. James Literary Society*, by Lawrence M. Lande.
1958 [30] pp. 29.5 x 23 cm. No. 28 of 50 copies. Author's signed presentation copy to Bernard Amtmann. Printed in red and black. Quarter-bound in red buckram and brown paper with printed wood grain. Printed in gold on front cover.

10. *Response to precious moments*, by Lawrence Lande.
1959.

11. *Response*, by Lawrence M. Lande. Introd. by Edgar A. Collard.
1960 [98] pp. 26.5 x 16.5 cm. No. 185 of 200 copies, signed by the author. Printed in black and red. Bound in beige and mauve cloth; printed in gold on front cover and spine.

The use of Hosho paper makes this volume unexpectedly light.

12. *Spiritual stories from India*, edited by Chaman Lal. Introd. by Lawrence Lande.
1962. Trade publication: Charles E. Tuttle, 1964.

13. *L'accent*, by Lawrence Lande.
1968.

14. *L'accent*. Music & words composed, read & sung in English & Français by Lawrence M. Lande. Arranged for piano & played by Karl du Plessis. Calligraphy & illustrations by William Stein. Introd. by Michael Gnarowski. Translations into French by Amié Bernatchez.
1970. 33 x 27 cm. No. 23 of 100 copies, signed by the author and by Ib S. Kristensen who produced the pamphlets. Printed by Old Rose Printing, Montreal. Two long-playing records and three pamphlets (entitled *L'accent*, *Two verye olde ballades* and *L'accent est dans la diversité*) issued in a fall-down-back presentation box quarter-bound in beige cloth with purple paper; mauve paper label printed in brown on spine; in a beige cloth slip-case with title *L'accent* printed in brown on mauve paper label. Box made by Boxcraft Limited.

Reviewed by G.A.S. (Geoffrey Spencer) in *Amphora* VI (Spring-Summer 1970), p. 25-26.

15. *L'accent est dans la diversité eclatant avec la vie/ The accent is in diversity bursting with life*, by Lawrence Lande.
1970. Broadside, 64.5 x 43.5 cm. Printed in black and red, surrounded by black decorated border enclosed by two red rules.

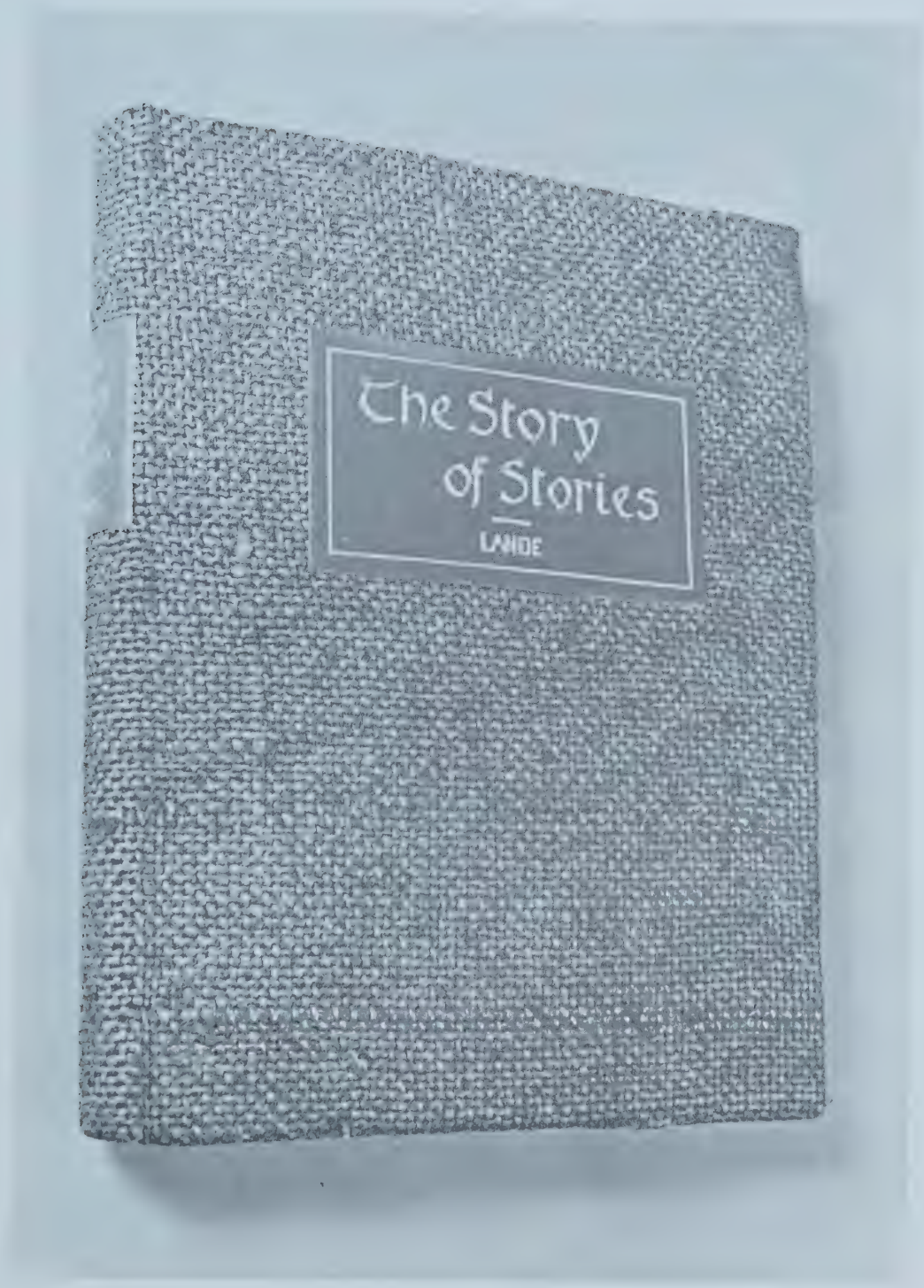
16. *A leaf from the sun and more autumn songs*, by Lawrence Lande.
1971. 8 pp. 16 x 25.5 cm. Printed in black; issued in gold paper folder printed in black.

17. *The 'compleat' moralist and bagatelle poems*, by Lawrence Lande.
1972.

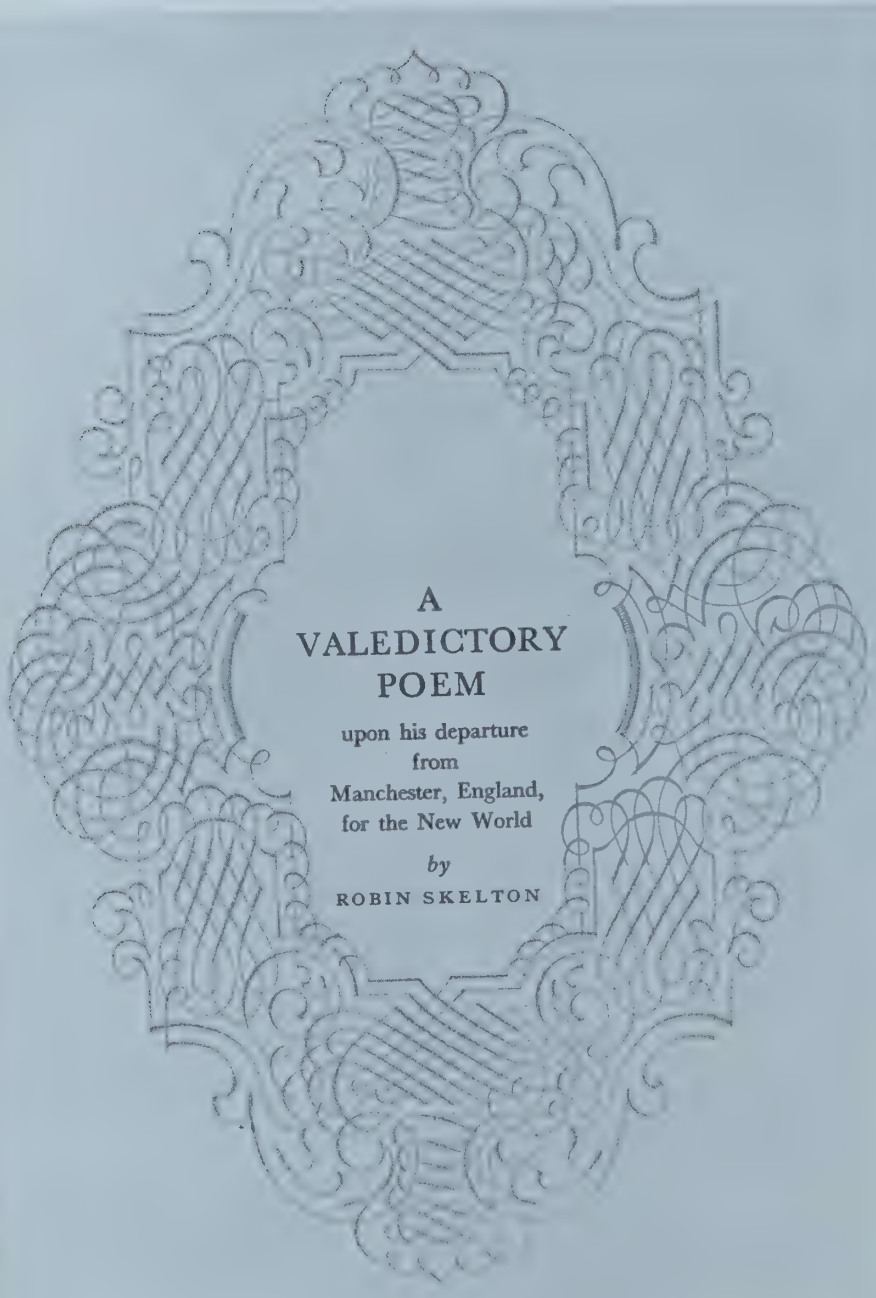
18. *Toward the complete man: a discourse*, by Lawrence Lande.
1974.

19. *Canadian historical documents & manuscripts from the private collection of Lawrence M. Lande.* With his notes and observations. Compiled and edited by David Ewens and Daniel Murray.
1977. Designed and printed by Morriss Printing Company.

References: Bronfman; Ballantyne; Pennington; *Amphora* VI.



The "sackcloth and ash" binding.



By Morriss Printing Company.

MORRISS PRINTING COMPANY

Charles Morriss, 1745 Blanshard, Victoria

The inclusion of a commercial press in a list of private presses devoted to fine printing may at first appear anomalous, but the Morriss Printing Company acts in some respects in a fine printing capacity, if not strictly as a private press. It is almost totally responsible for printing the books published under the Klanak Press imprint, it has printed fine works for individuals and has itself published several items in the private press spirit. It is these works which are listed; the numerous other items printed by Morriss as trade books as well as those printed for other small publishers whose aims weigh more towards promoting the literary rather than the artistic aspects of books, such as Sono Nis, are excluded.

Charles Morriss, the creative as well as entrepreneurial force of the press, opened his first print shop in Victoria in 1950 after wide experience throughout North America. Frank Davey thoroughly describes Morriss's approach to his craft:

> Morriss books are invariably attractive in design and distinct in typography. Printed in jet black inks on fine white loaded paper, and often in eye-pleasing 11- or 12-point Baskerville, they keep the labor of reading to a minimum. Their design is clean. There is never anything ornate or cluttered about a single page. Old English type is taboo; headlines are usually set in Futura or Metro, square, even-structured types without serif. . . . Title pages, half-titles, tables of contents, chapter headings are positioned to give the most attractive proportions between the white areas thus created; there is little of the popular centering of such items. Book design is frequently organic: the page size of a Morriss book of poetry will frequently be determined by the characteristic shape of the poems.*

The subjects which Morriss prints are generally determined by the commissioning publisher, but poetry predominates in both works requested by others and those initiated by Morriss himself. His equipment goes far beyond that available to the majority of private presses, but his approach to printing is compatible with the philosophy of fine private printers.

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*Frank Davey, "British Columbia Printing and the Morriss Press", *British Columbia Library Quarterly*, XXVIII (July-Oct. 1964), 19.

1. *Klanak Islands*; a collection of short stories by Henry Kreisel, Raymond Hull, Robert Harlow, Alice McConnell, Margaret Mills, Marion Smith, Jane Rule, William McConnell. With illus. by Herbert Gilbert, Don Jarvis, Bob Steele and Ben Lim.
1959. 79 pp. 25 x 17.5 cm. One of 1500 copies, printed for Klanak Press. Text in black; illustrations in green, brown or black; title in brown. Bound in gray paper covers printed in black and white. Design and typography by Takao Tanabe.
Reference: PPB 1961.

2. *The proceedings* of an academic symposium held at the University of British Columbia . . . September . . . 1958. Edited by Malcolm F. McGregor.
1960. 152 pp. 29 x 22.5 cm. One of 1000 copies, designed by Robert Reid and printed for the University of British Columbia in red and black. Linoleum block illustrations in various colours by George Kuthan. Quarter-bound in blue cloth with white paper-covered boards. Kuthan illustration printed in blue and mustard on front cover; title in gold on spine.

3. *Rocky Mountain poems*, by Ralph Gustafson. Illus. with lino-cuts by Harvey Sedlack, Ben Lim, Charles Mayrs and Norman Takeuchi.
1960. 36 pp. 23 x 15 cm. Text in black; illustrations in various colours; imprint in brown. Bound in fawn paper covers printed in black and terracotta. Designed by Ben Lim; printed for Klanak Press.
Reference: PPB 1961.

   U. of A. copy lacks wrapper.

4. *The poems of St-Denys Garneau and Anne Hebert*; translated by F.R. Scott, with an introd. by Gilles Marcotte.
1962. 52 pp. 25 x 17.5 cm. 1000 copies printed in blue and black for Klanak Press. Sewn into cream and blue paper covers. The French text in blue and the English translation in black are on facing pages. Design and typography by Takao Tanabe. A second edition of 1000 copies was issued.
Reference: PPB 1962.

   The differentiation of languages by colour results in a design that warrants publisher McConnell's assessment that "It's the book of which we are fondest."*

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*William McConnell, "The private presses of British Columbia", *Amphora*, I (1967), 5.

5. *Paintings*, by L[adislas] Kardos, a catalogue. With ten gravure reproductions (two in colour) of paintings by Kardos.
1963. 22 pp. 23.5 x 15.5 cm. 1000 copies printed in red and black for Klanak Press. Sewn into purple paper covers; printed in black and orange. Designed by Takao Tanabe.
Reference: PPB 1963.

6. *A valedictory poem upon his departure from Manchester, England, for the New World*, by Robin Skelton.
Dec. 1963. 13 pp. 23 x 15.5 cm. One of 100 copies, printed in black and orange. Bound in gray paper covers printed in black and orange.

Davey observes, "The Victorian design of the title page . . . grows out of the very traditional form and voice of the poem."*

7. *City of the gulls and sea*; poems by Frank Davey.
1964. 30 pp. 25 x 14 cm. Printed in black on green. Bound in black paper covers; title in black within a printed turquoise rectangle on the front cover.

8. *Signature*; poems by F.R. Scott.
1964. 56 pp. 23.5 x 15 cm. 1000 copies printed in gold and black for the Klanak Press. Sewn into brown paper covers.
Reference: PPB 1964.

9. *A ballad of Billy Barker*, by Robin Skelton.
1965. 16 pp. 23.5 x 15 cm. Printed in black with orange decorations; illustration in gray. Bound in orange paper covers printed in black, gray and orange.

10. *The enchanted adder*, by Rona Murray.
1965. 61 pp. 20.5 x 12 cm. Printed for Klanak Press in red and black with title-page decorations in beige.

U. of A. copy lacks wrapper.

11. *Canticle for electronic music*, by J. Michael Yates.
[1967] 59 pp. 23.5 x 16 cm. Printed in black and blue. Bound in black cloth printed in white on the front cover and spine.

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*Davey, p.19.

12. *Dimensions*, by Frederick Candelaria.
1967 [60] pp. 23.5 x 14 cm. No. 39 of 300 copies, printed in black and blue. Bound in beige cloth printed in red and brown.

13. *A silent green sky*, by Florence McNeil.
1967. 28 pp. 23.5 x 15.5 cm. Printed in black (the press mark in green) for Klanak Press. Sewn into green paper covers; printed in black on front.
Reference: PPB 1967.

14. *Hetty Dorval*, by Ethel Wilson. Lino-block engravings by Gus Rueter.
Jan. 1967. 169 pp. 23.5 x 16 cm. No. 12 of 375 copies printed for the Alcuin Society, signed by author, illustrator and printer. Printed in black with illustrations in sage-brush green. Bound in green cloth printed in red and blue on the front cover and spine.

The shade of green of the binding creates a subdued, almost sombre effect which is lightened by the brighter green of the illustrations.

15. *Inscriptions*, by Robin Skelton and Herbert Siebner, for whom it was printed.
Dec. 1967. [36] pp. 25 x 28 cm. No. 56 of 100 copies signed by the author and artist. Printed in black and red; illustrations in many colours. Bound in beige cloth-covered boards with red end-papers.

16. *The power of the dog & other poems*, by Rona Murray.
1968 [61] pp. 23.5 x 14.5 cm. Printed in black; bound in beige cloth-covered boards printed in red.

The material chosen for the binding, which is similar to that of *Inscriptions*, has a soft texture, and the colour contrasts pleasantly with the red printing.

17. *Motions dreams & aberrations*, by Elizabeth Gourlay.
1969. 68 pp. 22.5 x 15 cm. Printed in black.

U. of A. copy lacks wrappers.

18. *The eye of the cedar*, by Laurence Soule. Edited by Alice McConnell.
1970. 22 pp. 23.5 x 15.5 cm. Printed for the Klanak Press; designed by Takao Tanabe. Text in black; title in green. Bound in white cloth printed on the front cover in black and green.

19. *Black & white almost*, by Pat Martin Bates.
1972. Illus.: 35 pp.; text: 33 *l*. 33 x 35 cm. No. 144 of 290 copies signed by the author. Designed by Bev Leech for the Black & White Press. Printed in black. Two plastic ring-bound pamphlets share a common back cover which is attached to a piece of cardboard. Covers white; printed in black.

Soft Press is listed as publisher for this in Tratt, but there is no evidence to support this on the publication itself.

20. *When we lie together*; poems from Quebec and poems by G.V. Downes.
1973. 32 pp. 20.5 x 17 cm. Printed for the Klanak Press in black and red. Mustard cloth cover printed in red and blue on the front cover and spine.

Morriss has forsaken his usual white paper for beige, but the black and red still show up strongly.

21. *The great gold fields of Cariboo*, with an authentic description, brought down to the latest period of British Columbia and Vancouver Island with an accurate map, by William Carew Hazlitt. / Foreword by Barry M. Gough.
1974. 134 pp. 23.5 x 15.5 cm. One of 500 copies (according to *Books from British Columbia*, 1977), printed for the Klanak Press in black and gold. Bound in dark green cloth with a lighter green inset in front cover which is printed in black, gold and blue; spine printed in gold.

The two-page opening used as a title-page is cleverly conceived: part of the title is printed in gold on the white left page; the remainder is printed in black on the gold right page.

22. *Canadian historical documents & manuscripts from the private collection of Lawrence M. Lande*. With his notes and observations. Compiled and edited by David Ewens and Daniel Murray.
1977.

23. *Kiskatinaw songs*, by Susan Musgrave and Séan Virgo. Illus. by Douglas Tait.
1977 [125] pp. 25 x 17 cm. One of 250 copies printed for Pharos Press and signed by the authors and artist. Printed in black; title in red. Bound in red cloth-covered boards printed in gold on front and spine.

References: Davey; Tratt.

NANTEL, MICHEL

Châteauguay, P.Q.

1. *Dans Cracrais*, contes et linogravure par Fernand Bergeron.
Oct. 15, 1973 [9] pp. 33 x 26 cm. No. 20 of 100 copies, signed by the author and printer. Printed in black; illustration in blue and green. Enclosed in a Pierre Ouvrard portfolio of rust cloth over boards, printed in brown on front. Ceramic disk imprinted with number "I" on front.

The publisher's second publication, according to the colophon.

2. *Paysage d'automne*, poème par Alfred DesRochers. Gravure par Roland Pichet.
Nov. 1, 1973 [11] pp. 33 x 26 cm. No. 20 of 100 copies, signed by the author, artist and printer. Printed in black; illustration in brown. Enclosed in a Pierre Ouvrard portfolio of blue cloth over boards, printed in blue on front. Ceramic disk imprinted with number "II" on front.

3. *Ballade d'Abitibi, ou une histoire d'amour*, conte par Claude Péloquin. Sérigraphie par Jacques Hurtubise.
May 30, 1974 [13] pp. 32.5 x 26 cm. No. 48 of 100 copies, signed by the author and printer. Printed in black; illustration in black, rose and green. Enclosed in a Pierre Ouvrard portfolio of rust cloth over boards, printed in brown on the front. Ceramic disk imprinted with number "III" on front.

4. *L'ancêtre*, par Félix Leclerc. Sérigraphie par René Derouin.
Fall 1974 [17] pp. 32.5 x 25.5 cm. No. 84 of 100 copies, signed by the author and printer. Printed in black; illustration in black, gray and brown. Enclosed in a Pierre Ouvrard portfolio of green cloth over boards, printed in green on the front. Ceramic disk imprinted with number "IV" on front.

5. *Amour*, by Rina Lasnier. Gravure par Lyne Rivard. Nov. 6, 1975 [11] pp. 33 x 26 cm. No. 19 of 100 copies, signed by the author, artist and printer. Printed in brown; illustration in purple and yellow. Enclosed in a Pierre Ouvrard portfolio of blue cloth over boards, printed in blue on front. Ceramic disk imprinted with number "V" on front.

OSIRIS

Alfred Van Peteghem, 2065 Cr., No. 3, Montreal H3G 2C1

In 1973, Alfred Van Peteghem extended his antiquarian book business to include a publishing enterprise. In a publisher's brochure, the proprietor describes Osiris as a "very quality-conscious young publishing house", operating "because of our own love of good and beautiful books themselves." Osiris's considerable output of facsimiles has not been included in the listing below because they retain the design of the originals rather than exemplifying an individual approach. Chronological order within 1973 is taken from a publisher's announcement.

1. *Westbrook the outlaw, or The avenging wolf, an American border tale*, by Major [John] Richardson. Preface by David R. Beasley.
   1973 [83] pp. 28 x 22 cm. [One of 250 copies] printed in black for Grant Woolmer Books. Bound in green cloth boards printed in white on spine.
   Reprinted from the *Sunday Mercury*, New York, Sept. 4-Oct. 26, 1851.

2. *The Moravian missions to the Eskimos of Labrador*, a checklist of manuscripts and printed material from 1715 to 1967 supplemented by other works on the Eskimo of Canada, compiled and annotated by Lawrence M. Lande from his private library.
   1973. 32 pp. 28 x 22 cm. Numbers 116 and 224 of 250 copies, signed by the compiler. Printed in black. Publication 7 of the Lawrence Lande Foundation for Canadian Historical Research, McGill University. Bound in blue paper covers printed in black on the front.

3. *A checklist of American Indian dances, songs and music* in the library of Gregory Javitch.
   1973 [15] pp. 22.5 x 15.5 cm. No. 89 of 100 copies. Bound in blue paper covers printed in black on front. Cover illustration repeated on title-page.

4. *Jean-Joseph Girouard et les Patriotes de 1837-38.*
   1973.

5. *A checklist of early music relating to Canada*, collected, compiled and annotated by Lawrence M. Lande from his private library.
   1973. 23 pp. 28 x 21.5 cm. One of 100 copies, signed by the compiler. Printed in black. Publication 8 of the Lawrence Lande Foundation for Canadian

Historical Research, McGill University. Bound in gold paper covers printed in black on the front.

6. *A checklist of printed and manuscript material relating to the Canadian Indian also relating to the Pacific North West coast.* Compiled and annotated by Lawrence M. Lande from his private library.
1974. 82 pp. 28 x 21.5 cm. No. 47 of 100 copies, signed by the compiler. Printed in black. Publication 9 of the Lawrence Lande Foundation for Canadian Historical Research, McGill University. Bound in red paper covers printed in black front and back.

7. *The Rossville Mission press*, the invention of the Cree syllabic characters, and the first printing in Rupert's Land, by Bruce Peel.
1974 [48] pp. 21.5 x 14.5 cm. No. 33 of 200 regular copies. Bound in gray paper covers printed in black on the front.

8. *A selective bibliography of ceremonies, dances, music & songs of the American Indian* from books in the library of Gregory Javitch, with an annotated list of Indian dances.
1974. 71 pp. 28.5 x 22 cm. No. 57 of 280 regular copies. Printed in black. Bound in white cloth over boards, printed in black on spine: Javitch--*A selective bibliography with a list of dances.*

9. *Canadiana miscellanies, a checklist.* Compiled and annotated by Lawrence M. Lande from his private library.
1975. 68 pp. 28 x 21.5 cm. Numbers 12 and 62 of 100 copies, signed by the compiler. Printed in black. Publication 12 of the Lawrence Lande Foundation for Canadian Historical Research, McGill University. Bound in gray paper covers, printed in black front and back.

10. *Canadian imprints, a checklist.* Compiled and annotated by Lawrence M. Lande from his private library.
1975 [63] pp. 28 x 21.5 cm. Numbers 34 and 67 of 100 copies, signed by the compiler. Printed in black. Publication 13 of the Lawrence Lande Foundation for Canadian Historical Research, McGill University. Bound in green paper covers, printed in black front and back.

PERIWINKLE PRESS

Takao Tanabe, Vancouver, B.C.

Takao Tanabe is probably better known as an artist than as a private printer. However, he has considerable typographic design to his credit, for commercial as well as private concerns. He has been involved in printing under a variety of imprints, most notably with Robert Reid and his own Periwinkle Press. Marya Fiamengo says of Periwinkle's early publications: "The design of all these three books is neat, unobtrusive and simple, yet in each case subtly suited to the tone of the individual work."* As a teacher at the Vancouver College of Art, Tanabe has also influenced the work of students such as Ben Lim, and has been involved in publications with other artists.

Items marked ° were printed or designed by Tanabe but were issued under imprints other than Periwinkle Press.

°1. *Gold, its properties, modes of extraction, value, &c., &c.*, by F.G. Claudet.
1958. Printed by Robert Reid and Takao Tanabe.
For description, see listing under Reid, Robert.

°2. *The quality of halves and other poems*, by Marya Fiamengo.
1958. 41 pp. 23.5 x 15.5 cm. One of 620 copies, designed and printed by Takao Tanabe for the Klanak Press. Printed in black with the title in red. Issued in cream wrappers; front cover printed in black with red decorations.

°3. *A letter from Paris*, by Joe Plaskett.
[1961?] Pica Press.

°4. *Happy holiday; a free-form report on a recent trip*, by Alvin L. Balkind.
1962. Pica Press.

°5. *In a garden of the Pitti Palace, a pang cantata*, 2 new poems by Phyllis Webb.
[1962?] Broadside, 43 x 27.5 cm. Printed in black and gold.

°6. *Grave sirs*, by John Newlove.
1962. Printed at the private press of Robert Reid and Takao Tanabe.
For description, see listing under Reid, Robert.

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*Marya Fiamengo, "Private presses in Vancouver", *Canadian literature*, 22 (Autumn 1964), 26.

7. *Elephants mothers & others*, by John Newlove.
1963 [31] pp. 23.5 x 15.5 cm. Printed in black; title partially in gold. Bound in red paper covers printed on the front in black and purple.

8. *Where I have been*, by Anne Margaret Angus.
1963 [39] pp. 23 x 15.5 cm. No. 50 of 100 copies, printed in black. Title-page in black, purple and green. Bound in purple wrappers printed in yellow and black. Author's signed presentation copy to Fred Cogswell.

9. *4 poems*, by Robin Matthews.
Aug. 1963. Broadside, 41.5 x 27 cm. Printed in black and maroon on cream paper.

10. *Kyoto airs*, by Roy Kiyooka.
1964 [31] pp. 23.5 x 15.5 cm. Printed in purple and black. Bound in yellow paper covers printed in black and purple.

11. *White lunch*, by Gerry Gilbert.
1964.

12. *Naked poems*, by Phyllis Webb.
1965 [54] pp. 22.5 x 14.5 cm. Printed in black. Bound in purple wrappers printed in black and purple.

Placing all the titles at the same level on the page while varying the placement of the poems provides variety for the reader.

13. *Mirrored barriers*, by Harry Stanbridge.
1968 [45] pp. 29.5 x 30 cm. No. 7 of 20 copies, designed by Takao Tanabe. 4 poems and 16 drawings by Harry Stanbridge; silkscreen printing by Chris Dahl and Harry Stanbridge. Printed in black. Plastic ring-bound with a photographic cover by Paul Kalk.

References: McConnell, "Private presses"; Fiamengo.

WHERE I HAVE BEEN

ANNE MARGARET ANGUS

PRIVATELY PRINTED
VANCOUVER, BRITISH COLUMBIA, 1963

By Periwinkle Press.

Printers' devices: Robert R. Reid; Robert Reid and Takao Tanabe.

REDPATH PRESS

Richard Pennington, Montreal, P.Q.

Redpath is the name of McGill University's library, and while librarian there, Richard Pennington operated a small press. He bequeathed his hand-presses and type-faces to McGill University Press whose printing office now bears his name. The series entry for the first item listed indicates that at least one other preceded it, but its title was not located.

1. *Biscay ballads*, by David Peterley [pseud. of Richard Pennington].
   1958. (Redpath press trifles, no. 2)

2. *A letter to a university librarian on Sir John Falstaff*, written by Sidney Fisher.
   Oct. 9, 1960 [14] pp. 22 x 14.5 cm. One of 30 copies printed in black and brown. Sewn into rose paper covers with a white paper label printed in brown on front cover.
   Reference: PPB 1961.

3. *Napoleon as historic myth*, by David Peterley [pseud. of Richard Pennington].
   1962.
   Reference: PPB 1962.

4. *The life, resurrection and immortality of Napoleon*, by Richard Pennington.
   1963.
   Reference: PPB 1963.

5. *Journey of a soul*, by Herson Benjamin.
   1965.

   References: Tratt; Ballantyne.

REID, ROBERT

Vancouver, B.C.

Robert Reid's major private printing accomplishments were completed before the early 1960's when he moved to Montreal to become designer at McGill University Press. As early as 1949 he was producing high-quality personal printing, later combining with Takao Tanabe for joint production of works. He was also involved with Nevermore Press, which is mentioned more fully under Honeysuckle Press. Reid has also been responsible for design with commercial firms such as Mitchell Press. His approach to private printing is expressed in *The Fraser mines vindicated* (p.V): "Its designer-printer is not insensible to the charms of a fine book and trusts that a little of his personal interest and enthusiasm has found its way into this volume."

1. *The Fraser mines vindicated, or, The history of four months*, by Alfred Waddington. With an introd. by W. Kaye Lamb.
   1949, At the Private Press of Robert R. Reid. [99] pp. 21 x 15.5 cm. No. 23 of 110 copies printed in black and red. Quarter-bound by Mr. M.I. Sochasky in black leather and red paper-covered boards marbled by the printer. Red leather label printed in gold on spine. The first reprint of the first book (other than government publications) to be printed in British Columbia.

   Although a relatively early example of fine Canadian private printing, it remains one of the most satisfying, especially in its paper and binding.

2. *Gold, its properties, modes of extraction, value, &c., &c.*, by F.G. Claudet. With an introd. by Neal Harlow.
   1958, Robert Reid & Takao Tanabe. [47] pp. 25 x 15.5 cm. No. 101 of 275 copies, printed in black and green. Quarter-bound by Felicity Reid in Oasis Niger and brown paper-covered boards marbled by Sherry Grauer. Red leather label printed in gold on spine. Publisher's announcement laid in.

   The use of green rather than gold for decorations is a refreshing avoidance of cliché.

3. *The journal of Norman Lee, 1898.*
   1959. U. of A. holds only trade edition, published in 1960 under the title *Klondike cattle drive, the journal of* . . . by Mitchell Press with typographic design by Reid.

4. *Grave sirs*, by John Newlove.
1962, The Private Press of Robert Reid & Takao Tanabe. [34] pp. 30 x 15 cm. One of 300 copies, printed by Robert R. Reid and Ib Kristensen in red and black. Bound in black paper covers printed in gray and gold. Title on back cover: *Sirs: John Newlove's grave poems*.

5. *The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University: a bibliography*, by Lawrence Lande. Introd. by Edgar Andrew Collard. 1965. Design and typography by Robert R. Reid; printed by the Richard Pennington Printing Office of McGill University Press.
For description, see listing under Richard Pennington Printing Office of McGill University Press.

6. *The graphic art of George Kuthan.*
Listed in *Canadiana* for 1965.

References: Rueter; McConnell, "Private presses"; Ballantyne.

RICHARD PENNINGTON PRINTING OFFICE OF McGILL UNIVERSITY PRESS

Montreal, P.Q.

University presses, like trade publishers, sometimes act in a private press capacity in their approach to printing. McGill University Press published several titles fitting this category, issuing these special publications from their printing office.

1. *The Lawrence Lande Collection of Canadiana in the Redpath Library of McGill University: a bibliography*, by Lawrence Lande. Introd. by Edgar Andrew Collard. 1965 [339] pp. plus numerous insertions of illustrative matter in various formats. 35 x 27.5 cm. No. 259 of 950 copies, signed by the author. Printed in black and brown by Ib Kristensen for the Lawrence Lande Foundation for Canadian Historical Research; design and typography by Robert R. Reid. Quarter-bound in pigskin and beige cloth by Russell-Rutter of New York; title printed in gold on darker leather inlay on spine. A supplementary volume was published by the Foundation in 1971 under the title *Rare and unusual Canadiana*.
References: Ballantyne; Pennington.

   The sumptuous format and clear design makes this the most attractive Canadian bibliography.

2. *Beethoven & Quebec*.
1966 [28] pp. 23.5 x 15.5 cm. One of 500 copies, printed in black by Ib S. Kristensen for the Lawrence Lande Foundation for Canadian Historical Research. Bound in beige paper covers printed in red. Describes the history of a Beethoven manuscript and its connection to Quebec resident Theodore Frederic Molt.

3. *Confederation pamphlets; a check list*, by Lawrence Lande.
1967 [81] pp. 23 x 15.5 cm. No. 235 of 500 copies, signed by the author. Printed in black. Bound in yellow-green wrappers printed in red (decorations) and black (lettering) on the spine and front cover.

THE RONALDS COMPANY

Charles Corbett Ronalds, Montreal P.Q.

For over a quarter of a century, Charles Corbett Ronalds issued Christmas books to his friends and business associates each year. Although he had his own commercial printing business at his disposal to produce the works, he selected each one and wrote graceful (if sometimes sentimental) introductions which included timely acknowledgement of the social factors such as the Depression and war affecting Canada. The subjects ranged widely, from republication of favourite essays to first appearances. In 1940, Ronalds strayed from his usual literary selection into a defense of free enterprise in Canada. The design of the books is varied and tasteful; most are illustrated by unnamed artists. The bindings are particularly colourful, with a variety of patterns and combinations of materials.

The lack of titles for 1942-1944 and 1946, and the absence of titles following 1947 indicate unidentified titles rather than any interruption in Ronalds's production.

1. *The house by the side of the road*, by Sam Walter Foss.
   Christmas 1921. Included, as are numbers 2-16, in *Christmas interludes* (no. 17). Only those which U. of A. also holds in their separately-issued format are described fully.

2. *Excerpts from Self reliance*, by Ralph Waldo Emerson.
   Christmas 1922.

3. *"I Charles Lounsbury* [sic].
   Dec. 1923.

4. *Kusa-hibari from the book "Kottō"*, by Lafcadio Hearn.
   Dec. 1924 [17] pp. 21.5 x 14.5 cm. One of 350 copies printed in black and red. Illustrations in gray-brown. Bound in green, yellow and black patterned boards with white paper label printed in red and black on front cover.

5. *A vision in brass*, reproduced by C.C. Ronalds from a story by Harry Varley.
   Christmas 1925.

6. *Peter stayed home*. Illus. by Joseph Sinel.
   Christmas 1926.

7. *The sailor's painting*, by Harry Varley.
   Dec. 1927.

8. *"I your father . . . "*
Christmas 1928.

9. *The prodigal father*, from a sermon preached by the Rev. Lennox Fraser, M.A. at Knox Church Collingwood.
1929.

10. *Our Canada*, by B.K. Sandwell.
1930 [16] pp. 22.5 x 15 cm. One of 470 copies, printed in black and brown. Bound in cream boards with gold label printed in black on front cover; cream label printed in gold on spine.

11. *Miladi*, by G. Lenôtre [pseud. of Louis Léon Théodore Gosselin].
Christmas 1931 [32] pp. 25 x 18 cm. One of 275 copies printed in black. Bound in red, black, yellow and beige decorated boards. Cream labels printed in black on front cover and spine.

12. *A bookshop enchantment*, by Paul Johnston.
Christmas 1932.

13. *The candle in the forest*, by Temple Bailey.
Christmas 1933 [38] pp. 23 x 15 cm. One of 175 copies printed in black and red. Bound in orange, yellow and gold boards with cream spine which is printed in black. Cream paper label outlined in brown and printed in black on front cover.

14. *Good King Wenceslas*, by Hew Trill.
Christmas 1934.

15. *The silver horn*, by Gordon Grand.
Christmas 1935 [20] pp. 26 x 18.5 cm. One of 175 copies printed in black. Bound in red, white and cream decorated boards with cream spine printed in black. Silver label printed in black on front cover. In a box with same design as the book covers.

16. *For those who love music*, by Axel Munthe.
Christmas 1936 [30] pp. 26 x 18 cm. One of 210 copies printed in black and brown. Bound in black, yellow and red decorated boards with cream spine printed in black. Yellow paper label printed in black on front cover. In box with same design as book covers.

17. *Christmas interludes.*
Dec. 1937 [332] pp. 24 x 16.5 cm. One of 250 copies, printed in various colours. Quarter-bound in red leather and cloth printed in gold on front cover and spine. Includes C.C. Ronalds's first 16 Christmas books, re-set and continuously paged but with same illustrations as the originals.

18. *A saga of Lac Clair*, from *A la Hache* by Adolphe Nantel. Translated by B.K. Sandwell.
Dec. 1937 [24] pp. 25 x 18 cm. One of 250 copies, printed in black and red. Bound in rust patterned boards with cream spine printed in black.

19. *Munwa's Mungu*, by C. Thurley Stoneham.
1938.

20. *A day of pleasant bread*; extract from *Adventures in friendship* by David Grayson [pseud. of Ray Stannard Baker].
1939 [28] pp. 25 x 18 cm. One of 250 copies, printed in red and black. Bound in cream boards printed in black on spine. Black and white illustrated label on red inset on front cover.

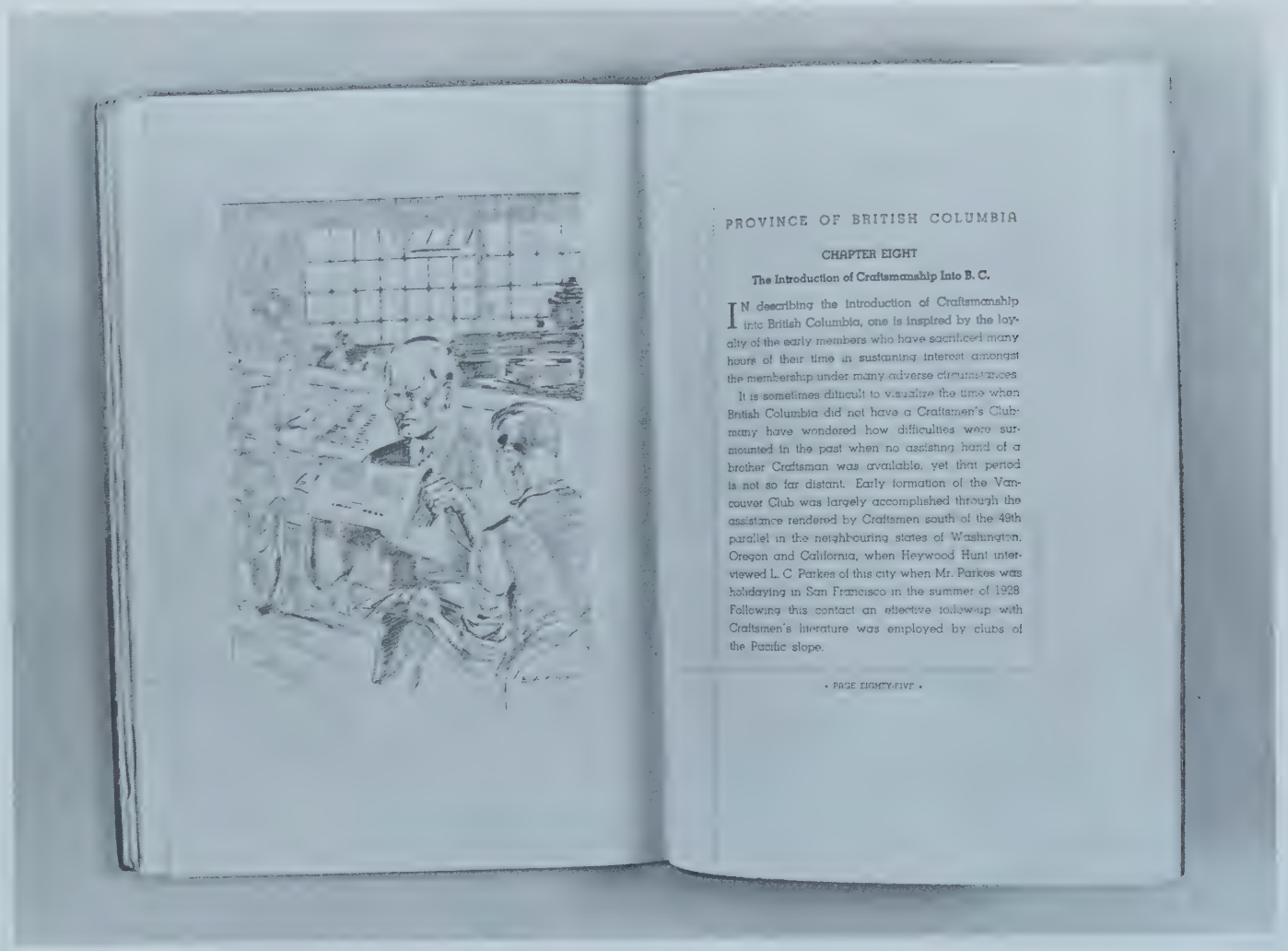
21. *The story of business*, edited and compiled by the Editorial Staff of The Ronalds Company Limited.
Dec. 1940 [97] pp. 24 x 16 cm. One of 470 copies, printed in black and orange. Bound in orange and cream decorated boards with cream spine printed in black. In a box with same design as covers.

22. *The immortal child, a Christmas letter to an unknown friend*, by Leslie Gordon Barnard.
Dec. 1941 [26] pp. 25 x 18 cm. One of 270 copies, printed in black. Bound in cream boards with red and black pattern; printed in black on spine. Brown paper label printed in black on front cover.

23. *A Christmas story.*
Dec. 1945 [18] pp. 24 x 14.5 cm. One of 850 copies, printed in black, red and turquoise. Bound in blue and white illustrated boards; printed in black on the white spine. White paper label printed in red and black on front cover. In a box with same design as the book covers.

24. *In a Chinese garden*, by Frederic Loomis. Christmas 1947 [33] pp. 22 x 16 cm. One of 150 copies, printed in a variety of colours. Bound in blue and white illustrated boards with a red paper label printed in white going around the spine onto both covers.

An assortment of Christmas books.



PROVINCE OF BRITISH COLUMBIA

CHAPTER EIGHT

The Introduction of Craftsmanship Into B. C.

IN describing the introduction of Craftsmanship into British Columbia, one is inspired by the loyalty of the early members who have sacrificed many hours of their time in sustaining interest amongst the membership under many adverse circumstances.

It is sometimes difficult to visualize the time when British Columbia did not have a Craftsmen's Club- many have wondered how difficulties were surmounted in the past when no assisting hand of a brother Craftsman was available, yet that period is not so far distant. Early formation of the Vancouver Club was largely accomplished through the assistance rendered by Craftsmen south of the 49th parallel in the neighbouring states of Washington, Oregon and California, when Heywood Hunt interviewed L. C. Parkes of this city when Mr. Parkes was holidaying in San Francisco in the summer of 1928. Following this contact an effective follow-up with Craftsmen's literature was employed by clubs of the Pacific slope.

A brief historical account of the romance of British Columbia
(Vancouver Club of Printing House Craftsmen).

SOFT PRESS

Robert Sward, 1050 Saint David St., Victoria V8S 4Y8

Robert Sward settled in Victoria in 1969 after moving from the United States. In 1970, he established Soft Press with the intention of producing modern Canadian poetry in limited fine editions. About half of the press's output has been Sward's own poetry or fiction. The printing press used to handset many of the works has been a treadle-operated Cropper platen press. More recently, the press seems to be shifting its emphasis, becoming more interested in making poetry readily available, with less concern for format.

1. *Quorum*, by Robert Sward and *Noah*, by Mike Doyle. Illus. by Judith Sward.
   1970 [15] and [15] pp. 33 x 28 cm. Numbers 3 and 31 of 106 copies signed by the authors and artist. Printed in black. Issued back to back in a green paper folder printed in black on both covers. Title from limitation statement: *Quorum/Noah*.

2. *Hannah's cartoon*, by Robert Sward. Drawing and calligraphy by Judith Sward.
   1970 [9] *l*. 26.5 x 26.5 cm. No. 58 of 103 copies, signed by the author and artist. Printed in black. Issued in a purple paper folder printed in black.

3. *Abandoned sofa*, by Mike Doyle. Illus. by Judith Sward.
   1971 [12] pp. 12 x 12.5 cm. Numbers 43, 54 and 94 of 196 copies signed by the author and artist. Printed in black on orange stock. Bound in white paper covers printed in black.

4. *Gift*, by Robert Sward. Illus. by Judith Sward.
   1971 [12] pp. 12.5 x 12.5 cm. No. 65 of 202 copies, signed by the author and artist. Printed in black, bound in purple paper covers printed in black.

5. *Raspberry*, by Dr. Soft [pseud. of Robert Sward]. Photograph by Eileen Grabow.
   1971 [12] pp. 13 x 13 cm. No. 157 of 250 copies, printed in black. Bound in white paper covers printed in black.

6. *Songs from the Jurassic Shales*, by Robert Sward. Illus. by Judith Sward.
   1971 [16] pp. 17.5 x 28 cm. No. 41 of 101 copies, signed by the author and artist. Printed in black; issued in a turquoise paper folder printed in black.

The combination of the colours of the text and folder papers and the design of the front of the folder make this the most attractive Soft Press publication in this listing.

7. *Risk*, by Robert Sward.
Dec. 1971 [12] pp. 12.5 x 12.5 cm. No. 106 of 238 copies signed by the author. Printed in black. Bound in orange paper covers printed in black.

8. *Mr. Scales at the auction*, by Alexander Hutchison.
1972 [28] pp. 14 x 13 cm. No. 203 of 250 copies, printed in black. Bound in brown paper covers.

9. *In the clock of reason*, by William Stafford. Illus. by Nancy S. Craig.
1973. 28 *l*. 13.5 x 25.5 cm. No. 189 of 300 copies, signed by the author and artist. Printed in brown; bound in yellow paper covers printed in brown on the front.

10. *Vancouver Island poems: anthology of contemporary poetry*, edited by Robert Sward.
1973. Cover title: *Cloud nine; Vancouver Island poems.*

11. *Tranceform*, by Penny Chalmers.
1976.

References: Tratt; League of Canadian Poets.

VANCOUVER CLUB OF PRINTING HOUSE CRAFTSMEN

Vancouver, B.C.

1. *A brief historical account of the romance of British Columbia.* Edited by Charles E. Phillips. 1934 [95] pp. 23 x 16.5 cm. One of 375 copies printed for presentation to delegates at the Fifteenth Annual Convention of Printing House Craftsmen held in Toronto, August, 1934. Printed in black with gold rules around each page by Lumberman Printing Company. Bound by The Clarke & Stuart Co. in brown leather blind-stamped on both covers.

2. *Alluring British Columbia*, by W.H. Currie. 1949 [59] pp. 10 x 6.5 cm. Printed in red and black at the B.C. Government Printing Bureau as a contribution to a series of like booklets for those attending the Thirtieth Annual Convention of Printing House Craftsmen in San Francisco. Bound in brown cloth printed in black on the spine.

VANCOUVER COMMUNITY COLLEGE. VOCATIONAL INSTITUTE.
GRAPHIC ARTS DEPARTMENT.

250 W. Pender, Vancouver

From the artistic quality of its students' work, it is obvious that the commitment of Vancouver Community College to the training of its Graphic Arts students goes beyond the usual methodological emphasis of technical schools.

1. *A tribute to Louis Grenby.*
Nov. 1967 [4] pp. 25 x 16.5 cm. Printed in black with one illustration in red. Issued in gray paper wrappers with title in black on the front. Printed for the Alcuin Society and accompanied by an additional piece which was not printed by the students (described under the Alcuin Society listing).

2. [*Wave motif on diagonal base; decorative pattern*]
1969. 5 broadsides, 44 x 29 cm. Each lithographed in a different colour: gray-brown, rust, gold, blue and mauve, for the Alcuin Society as their Keepsake of 1969.

3. *The joy of printing*, by Mark Twain.
Christmas 1969 [16] pp. 15 x 18 cm. Printed in black, with running heads and illustrations in blue; title-page in red and black. Stapled into blue paper wrappers with the title in silver on the front cover.

   The execution of the word "joy" in the title is flamboyantly expressive.

4. *What I have lived for;* "Prologue" from *The Autobiography of Bertrand Russell.*
[1969?] Broadside, 38 x 25 cm. Printed in black with rust title and green borders on pale green paper for the Alcuin Society.

5. *The capricious lute*, by Margaret L. Fornell.
1973 [36] pp. 22.5 x 15 cm. One of "about 50 copies", printed in brown and orange; bound in brown paper covers printed in cream.

   The use of illustration, the placement of poem captions and the selection of colour combine to make this a most professional publication.

6. *Customs of the chappel*, by Randle Holme.
May 1973. Broadside, 31 x 24.5 cm. Awarded the Alcuin Society's prize for the best typographical design of a keepsake submitted by a Graphic Arts student. Designed and printed by E.A. Fletcher. One of 500 copies; text in black; title and initial letter in red; decorative border in blue.

7. *The diary and narrative of Richard Henry Alexander in a journey across the Rocky Mountains*. Edited and with an introd. by Neil Brearley.
July 1973. 32 pp. 20 x 28.5 cm. Numbers 69 and 223 of 500 copies. Typographic design by James H. Alexander; maps and drawings by Frits Jacobsen; composed by Graphic Arts students. Printed for the Alcuin Society in black with title and dates at head of pages in red. Bound by Hans Strohhacker in brown cloth with gold lettering on the front cover and spine.

   The inclusion of extensive printing and publishing information on the title-page lessens the impact of the title itself, but the internal design, with three columns headed by dates, is attractive.

8. [*The alphabet*] from *France et Belgique, Alpes et Pyrenees, voyages et excursions*, by Victor Hugo.
June 1974. Broadside, 33 x 22.5 cm. One of 500 copies designed and printed by John Venditti. Awarded the Alcuin Society's prize for best typographic design of a keepsake by a student in Graphic Arts. Printed in brown interspersed with larger letters in gold.

9. *'The typesetting machine'*.
May 1976. Designed by R. Stotyn for distribution by the Alcuin Society.

COOPERMAN, STANLEY

Vancouver, B.C.

Greco's book, by Stanley Cooperman.
1974 [19] pp. 28.5 x 20.5 cm. No. 97 of 150 copies, signed by the author. Designed by Kal J. Opre', calligraphy by Ian E. Staunton, printed in black by Hemlock Printers Ltd. Illustrations hand-coloured. Bound by Vancouver Bookbinding Ltd. in blue synthetic leather over boards, printed in gold on front.

KIRTLEY, JOHN

Victoria, B.C.

Ballade for dream untold, by John T. Kirtley.
May 1948 [5] pp. 43.5 x 30 cm. No. 8 of 15 copies, signed by the author: "John Kirtley for Bob Hanlon." Printed in black. Quarter-bound in black leather and beige paper-covered boards. Beige paper label printed in black on front cover.

An intriguing example of early Canadian private printing.

PHOENIX PRESS

Cowichan, B.C.

Peaceful provisions, poems and illustrations by Chard [Chenier].
Spring 1976 [30] pp. 22 x 14 cm. Printed in purple and brown by Allen Stump. Images produced in cooperation with The New Rapier Press. Bound in orange paper covers printed in black. Signed by the author.

BEAUCHEMIN

Montréal, P.Q.

Le chant de la montée, par Rina Lasnier.
Dec. 15, 1947 [125] pp. No. 467 of 1500 copies, printed in black and red. Bound in beige paper wrappers printed in red and black front and back.

ÉDITIONS DU JOUR

Montréal, P.Q.

Une saison dans la vie d'Emmanuel, par Marie-Claire Blais. Illustrations originals de Mary Meigs.
Dec. 15, 1968 [171] pp. plus 3 illustrations in pocket inside back cover. 34.5 x 26.5 cm. No. 209 of 500 copies, printed in red and black in Cartier type by Les Presses des Ateliers Optima; illustrations in black. Designed at Les Ateliers de Gilles Robert. Bound in cloth-covered boards by Les Ateliers Émile Robitaille. Printed illustration in various colours on covers; white spine printed in red.

FIDES

Montréal, P.Q.

Menaud, maître-draveur, par Félix-Antoine Savard. Illustrations de Michelle Thériault.
June 20, 1967 [212] pp. 30.5 x 24.5 cm. One of 1200 ordinary copies printed in black; initial letters in green. Illustrations in brown. Bound in cream cloth-covered boards printed in gold on spine. Enclosed in a cream box.

MCFARLANE, PAUL

Montreal, P.Q.

Why the chimes ring; an old Christmas legend. Christmas 1925 [19] pp. 16 x 12 cm. Printed in black, rust and green for Paul A. McFarlane. Bound in blue paper-covered boards printed in gold; white spine.

A Christmas book similar to those listed under the Ronalds Company.

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Soft Press

West Vancouver
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MANITOBA

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